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MONTHLY

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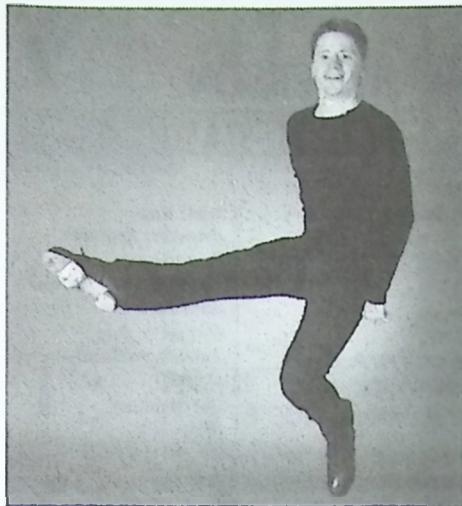
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Darren Smith dances in *A Celtic Christmas*, December 22 in Medford. See Artscene, page 28.



Kitka, specializing in a cappella music from Eastern Europe, plays its holiday show *Wintersongs* in Ashland on December 5. See Artscene, page 28.

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**ON THE COVER**

Kessa Belew, 7, of Ashland finds an ornament at last year's Abundance Swap. (Photo by Andrew Mariman, courtesy of the *Medford Mail Tribune*.) The second annual Abundance Swap will take place in Ashland on December 6. See feature, page 8.

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**Editor:** Eric Alan

**Managing Editor:** Paul Westhelle

**Editorial Intern:** Jessica Robinson

**Design/Production:** Impact Publications

**Artsene Editor:** Paul Christensen

**Poetry Editors:** Vince & Patty Wixon

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# JEFFERSON

DECEMBER 2003

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Last November, Jefferson Public Radio's Jeff Golden was hosting *The Jefferson Exchange* talk show, and thinking about the day after Thanksgiving: traditionally, the most frenzied day of the year for consumer spending. In rebellion, that day has been declared by others to be Buy Nothing Day. But how to preserve the tradition of giving without encouraging the purchase of unneeded goods? Jeff Golden wondered with his listeners and friends, and the first annual Abundance Swap was born. Now it's time for the second annual one; Golden explains how a new tradition works.

**10 A Miracle of Vision**

John Malkow lived in southern Oregon for nearly three decades before he saw his home. Blinded by a medical explosion while serving as a young army medic in the Vietnam era, he managed to raise a family, work the land, and still live his life without giving up hope that someday he would see again. As he details in his new book, *Never Give Up: A Veteran's Journey to Sight and Healing*, new cornea transplant techniques gave him the opportunity for sight after thirty-one years of blindness. Eric Alan traces John's story as told in his book—a remarkable testament to persistence, strength, and deep appreciation of what was not lost.



The Hamazons present *Home for the Holidays* in Ashland on December 13. See Artscene, page 28.

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See page 20 for e-mail directory.





# TUNED IN

Ronald Kramer

## Raunchy Radio

The Federal Communications Commission (FCC) made quite a splash in the communication industry trade press in early October when, on the same day, the Commission issued two different fines to radio stations for broadcasting indecent material. The major news item was a \$357,000 fine levied against Infinity Broadcasting's WNEW-AM, New York City (which is owned by Viacom), for programming on that station's *Opie and Anthony* program on St. Patrick's Day of this year. WWDC-FM, Washington D.C., now owned by Clear Channel Communications (although not at the time of the violation), was also fined \$55,000 for broadcasts on May 7 and 8, 2002.

The programming which occasioned these fines is unbelievably crude and, as a result, not something that I want to very fully describe. Let's just say that, on St. Patrick's Day, the hosts of WNEW's program ran a contest challenging couples to have sex in the most high-risk public places throughout New York City. Contestants chose such places as the Disney Store, FAO Schwartz and a public elevator in Rockefeller Center. The "winning" couple performed their deed in Saint Patrick's Cathedral and the on-air description of that stunt drew a firestorm of protest from both the Catholic Church and offended listeners. Infinity, which is owned by the nation's third largest media conglomerate, Viacom, was forced to fire the program hosts, Opie and Anthony, and the FCC, responding to public complaints, spent several months deciding what action it would take. WNEW's broadcast was carried on Infinity's Westwood One network and broadcast by 18 stations scattered across the country. Westwood One is the current name of what was once the proud NBC

Radio network, which Westwood One purchased in 1988.

Just to fill out the record, WNEW has been the object of a series of FCC fines for indecent programming dating back to 1996 and the FCC progressively has indicated its growing concern by recently threatening to

revoke the station's license. (If the FCC did so it would be the first license revocation ever caused by indecent programming.)

WWDC-FM's fine was occasioned by its *Elliot in the Morning* program, which featured interviews with a number of local female high school students discussing, in graphic detail, their sexual activities.

This is a really serious, and sorry, record.

WNEW was founded in radio's earliest days with the intention of serving as the key station of a new network which comedian Ed Wynn wanted to launch. WWDC was a pioneer FM broadcaster signing on in 1947. The NBC Radio network was run for decades by the legendary General David Sarnoff. All of these founding forces, while strongly and fervently committed to the idea that broadcasting was a commercial enterprise which should produce a profit to them and their shareholders, also understood that broadcasting had significant public interest responsibilities. Were they aware of these events they would probably be more horrified than the members of the public who filed complaints at the FCC. This simply is not the type of public service for which radio was created by its founders.

While fully supporting the Commission's action, I don't find the Commission faultless in this discussion. The fined radio stations programmed this material to grab public attention. For two decades, the FCC has set in motion a progressively expanding *laissez faire* attitude

under which radio stations have been allowed to abandon virtually all pretense of public service obligations. Were a small, failing radio station to grasp at such stunts to attract attention and save itself, such action would be equally reprehensible although perhaps more understandable. But when the nation's largest media enterprises engage in such behavior, a strong message is being sent that profit trumps public service. As FCC Commissioner Michael Copps said in a public statement accompanying the Commission's action: "I defy anyone to argue that a \$27,500 fine [the maximum fine for any single indecency transgression which the Commission multiplied by the occasions of offense to equal the fine imposed] to each of the stations owned by a multi-billion dollar conglomerate is adequate to address this clear violation of federal law. Infinity/Viacom could pay this entire fine by tacking just one more commercial onto one of its prime-time TV shows and probably pocket a profit to boot. Some punishment!"

The Federal Communications Commission has stood silent for over two decades, at times allowing and at other times seemingly encouraging retrenchment of broadcasting stations' obligations to serve the public interest as a quid pro quo for using the public's frequencies to make a profit. Just as the two fined stations have used sex to steal public attention, the Commission now is using sex to take a high moral stand on one single aspect of the public's legitimate interests in assuring that broadcasters use their franchise over the airwaves responsibly. The Commission's outrage over the abandonment of public service obligations by these licensees would shine more brightly if the Commission was meaningfully engaged in any other aspects of protecting the nation's public service interests in broadcasting. Instead, this is the same Commission which has further proposed relaxing ownership standards to allow large national broadcast owners to own more stations than the already relaxed standards allow.

One of the stations which carried the WNEW/Infinity broadcast is KUPL-AM, Portland, Oregon. That station was for most of its life called KOIN and was at times associated with *The Oregon Journal* newspaper. I have never lived in New York but I formerly lived in Portland and have a sense of that community. Does anyone believe that if KUPL were still

CONTINUED ON PAGE 15

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# JEFFERSON ALMANAC

John Darling

## The Bubba-fication of America

**A**t Molly Ivins' recent talk in Medford, they opened the doors an hour and a half early. It wasn't hard to see why. Hundreds of people—liberal minded people—strolled around hugging and rapping (in the '60s sense of the word, from "rapport") with friends of many decades.

I hugged scads of people. Such soulful stepping out. (*"I am larger, better than I thought. I never knew I had such goodness in me!"* —Whitman) We joked that if they nuked the place, they'd wipe out every liberal in southern Oregon. There aren't that many. Except for the Ashland house district (*Oh, shining bastion on the hill! Any price to be here!*), no Democrat has been elected south of Eugene since Jimmy Carter's days.

But, a century ago, there were "liberal societies," where daring people would get together and talk about mind-stretching ideas, like the women's vote, racial equality and creating a middle-class with leisure time (remember that?).

We're all so busy now, so serious—my workout, my health plan (sickness plan, really), my psychology, my mission statement! A substantial number of people I know believe the world is going to do its best to come to an end in their lifetimes—from an environmental collapse, terrorists triggering nuclear holocaust, the economy just giving it up, people living together, God getting pissed, something.

These are not mind-opening thoughts. Whatever your agenda, these thoughts feed the fear and righteousness in that agenda. ("The world owes it to me to end as a show of support for my belief system.") This is not liberal. It's not even conservative. And it's definitely not fun.

Liberal used to be a good word, coming as it does from "liberty" and "library," meaning one who reads, learns, changes, opens to new ideas, opens the heart to going beyond its safe place, learning to

understand and accept where anyone, everyone is coming from, what they're going through.

But to the majority now, liberal is dark and bad, as it opens the mind and heart to dangers, like drugs, abortion, gay bishops, immigrants, divorce, kicking God out of school, creating too many wilderness areas for Spotted Owls. Let's keep high boundaries. Look what happened in the sixties.

But here are all these liberals, mostly from Ashland (they did a show of hands). My, it's fun to be surrounded by people who think like I do. The questioners ask Molly who can beat Bush, not whether he should be beat. She names the top five and says she didn't think last spring it could be done, but now she does. Bubba's no liberal but he's not happy, either. Some 2.7 million jobs gone in 2.7 years (that's 3,000 a day) and they're not coming back.

Dire stuff. But her best line of the evening was that California's new governor looks like a condom stuffed with walnuts. Laugh—thought we'd die.

Then she told the story of accidentally sliding down a snowy hill into a taped-off crime scene, ending with her feet resting against a horribly mutilated murder victim. She was a young journalist in Minneapolis and what the hell does this have to do with the landscape of modern liberalism in these horrid times of terror, war and an economy in tatters?

Well, (still on the snowy hill now) she looks up into the face of the stern, mean police chief and he says, "Just who the eff are you?" and she replies, "Do we have to use that kind of language?"

Oh, I get it—she's having fun! We're all screaming with laughter. She is teaching us, not to think like her, but to freaking well have fun like her! She won't let up. She's jiving our asses and trying to remind us of the meaning of life.

Then she spells it out, read my lips, she

begs—yes, make a change, but HAVE FUN. Please?

But it's not something we can just go and do, now can we? It requires a fundamental shift of consciousness, as they say on *New Dimensions* radio. And we've fundamentally shifted into forgetting how to have fun. We used to have fun. We pranked, even. And fun, believe it or not, was originally (remember the Roaring '20s?) a counter-Victorian medicine and (remember Kesey?) a core liberal message.

I look at myself. Am I any damn fun anymore? Nah. I'll get to that when I'm done with all this serious stuff. After I'm emotionally honest, intellectually rich, spiritually enlightened, personally correct, and healthy enough to live past 100. Enough!

I'm on a story in White City—let's not even go there with what Ashlanders think of White City. In thrall to that class prejudice, me not wanting even to talk to these guys who made some new truck gadget that's selling like crazy. But I sit in there with two Bubbas eating M&Ms, cracking jokes and finally just wanting to do a pitcher with them. I go get in my car, grinning like a pig. Grounded, as they say in Ashland. I realize, I don't know squat, now do I? Who's the real Bubba here?

Funny how one little line can stick with you all your life. One of mine is from Gore Vidal's *The Rector of Justin*. Of World War II, he wrote, "Ego, burning like an ember beneath the conflagration of the world." Wow, my young college-age mind thought. What the hell is ego? Later psychology studies reveal it: the sense of self, formed of a lifetime of repetitive, self-justifying thinking, with very little new information getting in—certainly not a lot of info that threatens the ego with change (my, it hates that).

Which brings us back to fun. What the hell is fun? It's that which dissolves the dread boundaries of ego, rather like water tossed on the Wicked Witch of the West. We let go. We give up ourselves and our personal correctness. We give Bubba a break. We bubba-fy. Like Molly. And that's why Molly spoke to a sold out crowd. She's one of the best informed columnists alive, but she won't do it unless it's fun—and unless Bubba comes to the party. ■

---

John Darling, M.S. is an Ashland writer and counselor (jdarling@jeffnet.org)



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# JEFFERSON PERSPECTIVE

*Les AuCoin*

## Red, White & Blue Anti-Americanism

First the quagmire of Vietnam, now the hornets' nest of Iraq. In each case, our government walked us smugly into a controversial war that first made a lot of Americans feel red, white and blue all over—and then rather quickly left them feeling just blue.

Some supporters of such wars have this nasty habit of trying to silence critics by loudly proclaiming, "We support our troops." As if only they do—and that people who disagree with them, don't.

Scallywags love this tactic because it puts those who disagree with them on the defensive—in this case changing the subject from the merits of a war to the patriotism of the war's critics. This is how we got such little treacheries as, "America—love it or leave it," and, "You're either for us or against us."

First prize in this category had to have come in the Sixties when a pro-war candidate ran against Oregon Senator Mark Hatfield with this doozy:

"If we don't stop communists in the rice paddies of Vietnam, we'll have to fight them in the rye grass of Oregon."

Maybe some of those who use such slogans think them to be pro-American—but the statements are anti-American in that they try to strangle free and open debate. The reasoning is a logical fallacy called the "False Dilemma." In it, a limited number of options (usually two) is given, while more options than that actually exist. In this case, beyond the false dilemma is the option that a person actually can both support our troops in Iraq and oppose the policy that put them there.

Using our troops as political human shields is shameful enough—but using them as political weapons is thoroughly reprehensible. Several U.S. soldiers in Iraq are

saying that superior officers forced them to sign a form letter they didn't write, which praised the results of the Bush Administration's war policy. The same letter-to-the-editor has popped up under the signatures of several different soldiers and has run in the hometown newspapers of each.

THE STATEMENTS ARE  
ANTI-AMERICAN IN THAT THEY  
TRY TO STRANGLE FREE AND  
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children have returned to school. I am proud of the work we are doing here in Iraq and hope all your readers are as well."

Not only is this a false, incomplete picture, it's also propaganda, crossing the divide free societies use to keep the military out of domestic politics.

Someone should be court-martialed for this. If a civilian authority did it, that official should be fired, no matter how high in the government he or she may be. (Which, when you think about it, is an interesting question.)

Speaking of a free society, over at the U.S. Department of Justice, the flag-waving John Ashcroft has taken another step to curtail ours. His agency has admitted to Congress that it is using the Patriot Act's national intelligence powers to investigate ordinary domestic crimes.

The Patriot Act was designed for use in terrorism, not normal law enforcement—because it vastly expanded the surveillance and privacy-invading powers of the intelligence community to do so.

The Patriot Act was passed in the immediate aftermath of 9/11, when a rattled Congress essentially capitulated to Mr. Ashcroft's demands to have it in his hands immediately—without much analysis.

The bill increased the opportunity for the federal government to return to a bygone era where it monitored and sometimes harassed individuals who were merely exercising their First Amendment rights. But such concerns were swept aside in the mad rush to pass something—anything—to calm our post-9/11 fears.

Along with such concerns, several freedoms were also swept away. Government agents no longer had to use grand juries to go after suspects. They could now wiretap and spy against citizens without showing cause to a federal judge. With few constraints, they could access individual bank accounts and records of Internet use.

The United States is not a police state but these are police state powers that run against the deep grain of America's rugged individualism.

Critics of the Patriot Act warned of its possible abuses. John Ashcroft sneered at them, saying their opposition gave aid and comfort to the "enemy." But the problem with government power is how those who hold it can stretch its use far beyond what lawmakers and citizens thought they were approving.

So now spooks and spies are using anti-terrorism tools against anyone suspected of unrelated domestic crimes. We have just taken a giant step toward merging foreign intelligence and domestic law enforcement—something that was badly abused by the Soviet Union's KGB, the Germany SS and even, at times, Britain's secretive MI-5 intelligence service.

What's next? Only John Ashcroft knows, which is not comforting.

I'm reminded again of the words of a wise man who said, "the loss of liberty is not so much a 'slippery slope' but a stairway in which, with every step downward, we give our consent."

In Iraq, ironically, the U.S. government is trying to establish freedom. Here at home, it's taking it away—so far, with our consent. IM

Former Congressman Les AuCoin served for 18 years in the U.S. House. He is an Ashland writer, professor, and political commentator who also served as Majority Leader of the Oregon House. He can be reached at [lesaucoin@excite.com](mailto:lesaucoin@excite.com).

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By Jeff Golden

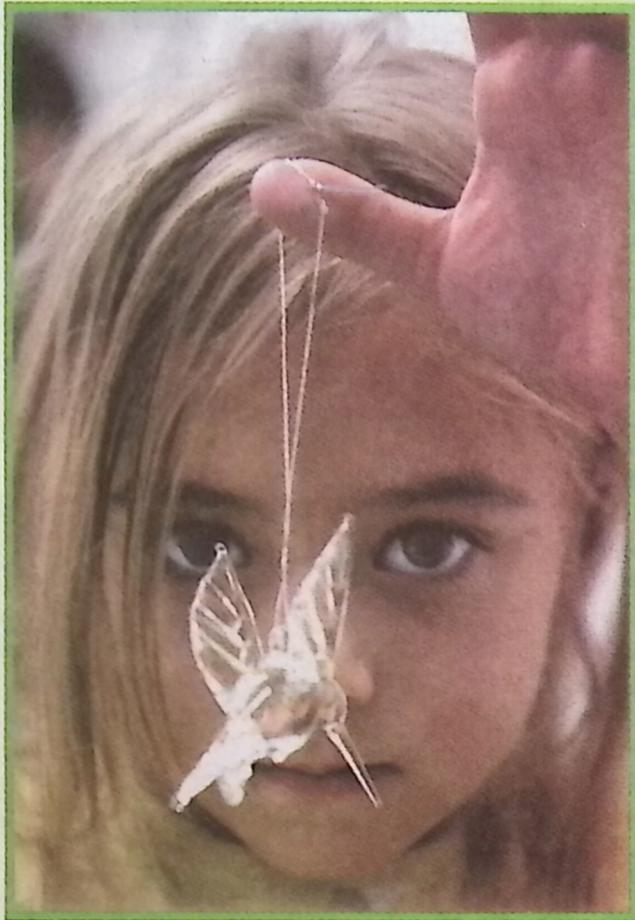


PHOTO: ANDREW MARSHAN, MEDFORD MAIL TRIBUNE

**I**t began one year ago. I was hosting a late November edition of *The Jefferson Exchange* on Jefferson Public Radio when I heard myself doing the very last thing I like to do on the air. I was whining. That morning's news was about the frantic interest starting to develop about the pending day after Thanksgiving, traditionally the busiest shopping day of the year. Would it trigger a holiday season hearty enough to kick-start a listless U.S. economy? It just might; the national news story I was reading said thousands, maybe millions, of excited Americans were planning to camp overnight at the entrances of malls and big-box stores to elbow their way to the best bargains when the doors opened at 5:00 or 6:00 a.m.

Quite an image. It fueled a ten-minute *Exchange* monologue on holiday values and the modern trance of American consumption and the President's post-9/11 urgings to go out and buy stuff. So The Terrorists Don't Win. Buying more stuff? I asked. As if stuff is what we're lacking right now? As if \$6000+ per American family in credit card debt isn't enough? And if Jesus could see the pre-dawn cultural ritual we've developed to kick off his season,

he'd say... what? As *Exchange* monologues go, I suppose it was okay; nothing too predictable or boring. But it was whining. It was *Ain't It Awful Radio*, which already dominates talk radio just fine without needing more from the *Exchange*.

But then I added a story of a few people who were doing what they could do about it. For something like the twelfth year in a row, they were declaring the day after Thanksgiving as Buy Nothing Day, an invitation for Americans to say no to the commercial frenzy, and if they could, yes to more creative options.

What could we do with Buy Nothing Day? I wondered into the mike. Is there a way to challenge the red-hot treadmill of American consumerism while preserving, maybe encouraging, the instinct to give that is still a fine part of the holiday season?

**T**hree weeks later, on a gray Sunday afternoon in December, a couple of adventurous friends and I opened the doors of the Oak Street Dance Studio, loaded the CD player with holiday music, plugged in a crock pot full of apple cider and cinnamon sticks, and set up the room for the First Annual Ashland Abundance Swap. We had emailed an announcement to a few hundred that said:

*Come help Create a new holiday gift tradition for our community: the First Annual Ashland ABUNDANCE SWAP.*

*First consider that:*

- ◆ *At 6:00 on the morning after Thanksgiving, millions of Americans were lined up in the dark outside big-box chain stores to be the first to swarm over billions of dollars of stuff – brand new stuff, created with new resources from the Earth and additional expenditures of energy.*
- ◆ *One nation accounts for 5% of the population and 40–50% of the resource consumption of the planet. Guess which.*
- ◆ *Some of the good stuff we already have isn't being well used or fully enjoyed.*
- ◆ *Giving gifts for the holidays is fun. Most of us want to keep doing it.*

*Let's swap some abundance. This is simple.*

- *Find 3–5 quality items in your home, shop or office that someone would enjoy as a gift... fun, useful, interesting or beautiful items in really good shape that aren't important to you anymore. ("Quality" doesn't mean "expensive". It means well-made, worthwhile, likely to be valued. If a price guideline is helpful, think of items that might have cost \$5–\$100. Or less. Or more.)*
- *Bring them to [last year's meeting place]. Don't just drop your stuff off. We're doing more than that. Bring the present of your presence. Stick around to visit, tell a story or two about what you brought, and find some things that you'd like to take away to give as gifts to*

*others (a gift to yourself is ok, too). There won't be any bargaining; you just bring what you're ready to give away and take away whatever you'd like.*

- *Use the gifts you take home to reduce your new gift purchases.*

*Those are all the rules. This will be our own Holiday shopping event, a round of giving and receiving that includes no money and no new demands on resources. For some of us it may also be a stretching exercise - a chance to let go of stuff, or let go of worries that we might not get back "our fair share," or more fully let go of commercially-planted ideas that it's not a real gift if it's not shiny & new from the store.*

*Bring kids! Let them bring abundance to swap. Let's show our kids something different.*

I received emails back from a few people who were sure we'd left out important information. What will happen, they asked if (some said "when") somebody shows up and scoops up the most valuable stuff and runs? I don't know, I said; let's find out together. My hunch was that laying down greed-regulating rules up front would drain the event of the magic it could have; abundance consciousness, to update an old saying, can't be legislated. Some might say *we were striving to create an energy field of abundance to swirl around and through the event*, but I didn't. It was simpler for me: my own levels of generosity and openness have varied with what other people expect them to be. As I corresponded with people who seemed to want more rules, I kept thinking about unattended roadside fruit and vegetable stands, the ones with a scale and cash box and a sign that invites people to help themselves and leave the correct payment behind. The three or four roadside peddlers I've talked to have all said the same thing: as far as they know, they've never lost a nickel over the years. That's abundance.

A small steady flow of people started filling the dance studio right at 2:00 p.m. They each laid a blanket or towel down on the floor and spread out a few very nice items. Then they started moving around, kneeling or picking up an item here and there, but mostly passing without taking anything. Some turned to me with questions: If I brought three items, does that mean I should also take three? What if the person whose item I want doesn't want anything I brought? What if the value of what I brought is less than the value of what I want to take? They were the sort of questions that come up for someone entering a new culture for the first time.

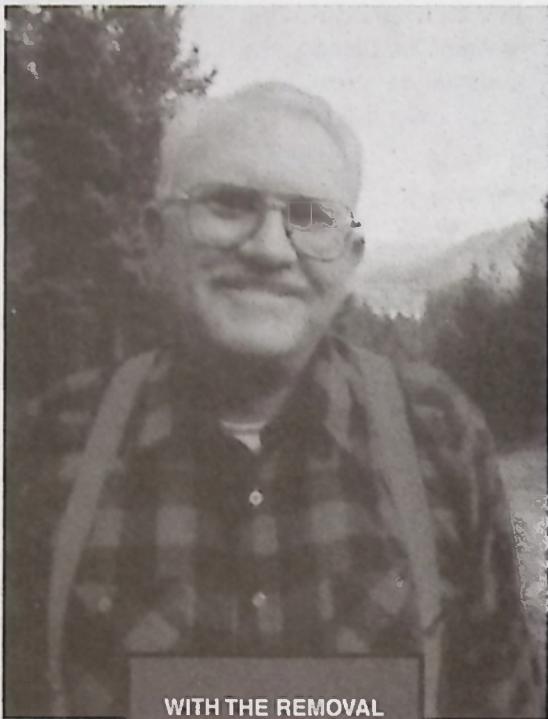
I stood up on a chair in the middle of the room and asked for quiet. "Some people are wondering about the rules for today. There are only two rules, really: bring some

The Second Annual  
Abundance Swap takes  
place at Wesley Hall,  
directly behind the  
United Methodist  
Church, 175 North Main  
in Ashland on Saturday,  
December 6. Children  
are especially welcome;  
they'll be sharing their  
abundance at 1:30 p.m.  
The adults get in on the  
action at 2:00 p.m.

# A Miracle of Vision

*After thirty-one years of blindness, new surgical techniques restored John Malkow's eyesight. The world will never look the same.*

By Eric Alan



WITH THE REMOVAL  
OF A BANDAGE,  
AND A BLINDING LIGHT.  
THE DOCTOR'S  
GOLD WATCH CAME  
INTO VIEW.

**B**uried within every difficulty is some small gift; within everything lost is the gain of appreciation for what still remains. Countless survivors of illness, injury and other life-threatening trauma have reported this result: never again is life taken for granted. Joy becomes found in the smallest positive occasion. All in all, the challenge which brings the appreciation can be almost, but not quite, worth it.

No one knows this better than southern Oregon resident John Malkow. As a young medic in the Army Medical Corps in the Vietnam era, he seemed to have the world before him in 1967: a beloved and newly pregnant wife, a career within the Army's medical elite; a bright future in a turbulent era.

But a brighter light brought him darkness in 1968. As he describes in his book, *Never Give Up: A Veteran's Journey to Sight and Healing*, a mixture he was asked to stir for a medical specialist exploded upon contact with a wooden tongue depressor. "Just as it touched the mixture, I saw a beautiful bright light that seemed to be at the end of a pipe, much like looking with a flashlight through a culvert at night. The small light broadened into a warm yellow glow, and my ears began to ring. I realized something had gone wrong. I had been slammed against a wall, I was short of breath and felt an intense pain across my face, hands, chest and abdomen." His thumb was gone, and so was one eye. His face was badly disfigured, and the remaining eye made opaque with scar tissue, rendered inoperable. The three-foot hole blown in the ceiling and roof above him gave him the first shred of luck to be appreciated: had he

caught the full blast, instead of the side, his life would have been over, two months before his daughter's own life would begin.

He could not see that daughter, though her birth still gave him the joy of any father. "It was the most wonderful feeling—the birth of my first child." Disappointment after disappointment followed soon after her birth, though, when it came to the hope of vision returning in the one scarred eye. Finally, the acceptance of blindness became inevitable, and Malkow made a decision

to simply learn how to be blind. What other choice was there? He didn't go quietly, though, at the suggestion that he and another blind veteran return to their hometowns to sell magazines, pencils and cigarettes on some small corner. He kept higher ambitions, and went to the Blind Rehabilitation Center in Palo Alto, California, to learn basic skills.

He also soon learned another bitter lesson: that the government of the country he had served might not return the service so gracefully. Despite blindness, grotesque facial disfigurement, hearing loss, a missing digit and other injuries—not to mention the government suggestion that he was only fit to sell pencils—the Veterans Administration rated him only partially disabled, giving him only 65% of full benefits. After a particularly unsatisfactory visit with a rehabilitation specialist, an enraged awareness came over him. "On the drive home," he writes, "I realized the VA's rehabilitation program was nothing but a cruel hoax... My entire future had been taken from me, and they were still trying to fight me over my pension. I decided there was no future with this organization." It was time to move on, and take charge of his own future.

The direction for moving on came in a family visit to southern Oregon. One thing led to another, and in 1970, Malkow moved with his wife Anita and daughter (soon to be joined by a second daughter) to rural land near Grants Pass. The fenced acre of land would keep a blind man close to home, but still able to feel the land. It was enough. Blind or not, he would learn how to work the soil.

"I spent the summer cleaning up the place," he says. "I mowed the lawn by setting up picnic benches in grids and mowing in the grid until I hit a bench. Then I would get on my hands and knees to make sure I got it all cut, then I moved the grid." Similarly, he learned how to drive nails, mend fences, and live with the resulting cuts and bruises. "You must realize that when you are blind it is impossible to wear gloves to do anything. You have to be able to see and you 'see' through your hands. For thirty years my hands took a terrible beating."

Still, through thirty years of blindness he also became a skilled carpenter and gardener. He learned how to care for rabbits, chickens, pigs, cattle. He learned to work a motorized tiller, and even a chainsaw. He went hunting with sighted friends. He successfully worked the land through years, then decades, of blindness. His family grew up. He moved to a bigger place, taking on 160 acres of more forested land near Murphy, where he lives now. He'd never seen his daughters, then, or even his own disfigured face, badly scarred with burn tattoos to a degree of near blackness. He couldn't see the public stares that greeted him, but he could hear the comments. And he could feel the disaster of bureaucracy, as it slowly left him without health care. "I was one of 13,000 veterans dropped somewhere between military coverage and Medicare," he writes. "It was disheartening to have served my country and then be treated so badly by all levels of government."

Medical advances were happening, though, and finally—no thanks to the government—Malkow was hooked up with a doctor in Eugene in 1999, who had a different answer than "no" to Malkow's questions. "I think I can help you," said Dr. Scott Cherne—the most magic sentence a blind man could hear.

"I left the office in disbelief," says Malkow. "There was finally hope." Corneal transplant techniques had provided it. He had to train for the surgery, though, so

that his body could handle it. Finally, he was ready, and Drs. Timothy You and Cherne used a donated cornea from a young accident victim to perform the medical miracle that restored sight to Malkow's remaining eye, after thirty-one years of blindness. With the removal of a bandage, and a blinding light, the doctor's gold watch came into view, and the rest of a bright if bewildering world followed. Over 11,000 days of darkness were over.

History had not stalled in those times. The shapes of cars had evolved. Television had become whatever strange beast it is. Nothing matched the images of a blind man's mental pictures. Even his wife had changed, though in her he saw and felt incredible beauty. "She was the spitting image of her mother, nearly thirty-two years ago... I could hardly wait to see my children." When he finally did,

on September 5, 1999, he was again overcome by emotion—and also by the difference between imagination and new reality.

"As much as I enjoyed and appreciated the day, I was haunted by something that took me some time to understand. The people in my life were strangers, even my own wife and children. When I saw people I had known for twenty years, the voice didn't fit the face. It wasn't the face I had imagined all those years. It was a difficult thing to deal with, and I felt lonely. I was surrounded by family and friends, but no one looked right; they were all strangers." Out in the world at large, it was the same at first. "When I left our house everything was so overwhelming I could only take it for an hour or two. Then I had to retreat to the solitude of home."

But the adjustments came, one sensory level at a time, and the joy of returned sight quickly outdistanced its discomforts. His eyesight returned to an amazing 20/40 in his one restored eye. New skin treatments, too, began painful procedures to remove the black stains from his traumatized face—despite that the government once again denied him assistance, at first, declaring his facial repair "elective cosmetic surgery," before reversing course. Soon, he would

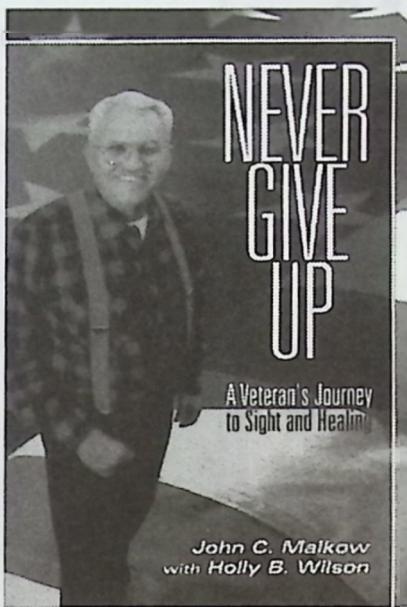
not only be able to look in the mirror; he would no longer be shocked by the old scarred man he first saw there. He had come out through the ordeal, with soul and family intact. His motto, *Never Give Up*, had proven justified.

In his new sighted life, as with so many survivors, the simple is now the profound. "I mow the lawn nearly every day," he writes, "simply because I can." He has

begun to give back through his own story, which he has committed to print via his book, co-authored by his daughter Holly Wilson. A portion of the proceeds from the book are donated to the Oregon Lions Sight and Hearing Foundation.

It is the story itself which is the greatest gift to the community, though; it's that gift of life's appreciation with which he's been blessed. He concludes,

"My life was snatched away from me before it really got started, but I choose not to think of what might have been but rather to look at the way Anita and our family made the best of a horrible situation. I put my faith and trust in my family and I have been justly rewarded. Anita and I share a love that most people only attempt to have. The relationship I have with my children is extraordinary. As I enter the final third of my life I find myself truly blessed. I know how things will be for the rest of my life, and I will savor it for what it is. If something bad happens I only think of the good that happened that day. I don't have bad days now. I simply can't, because I am the luckiest man in the world."



*Never Give Up: A Veteran's Journey to Sight and Healing*, from which John Malkow's quotes are excerpted, is available for \$14.95 plus \$3.95 shipping and handling at PO Box 740, Murphy, OR 97533; (541)862-2858. The Oregon Lions Sight and Hearing Foundation can be reached at 1410 SW Morrison, Ste. 760, Portland, OR 97205; (503)827-6952 or 1-800-635-4667; [www.orlions.org](http://www.orlions.org).

# A Nature Notes S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order *A Nature Notes Sampler* for \$19.95 postpaid

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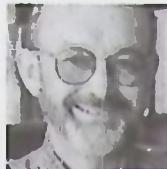
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# NATURE NOTES

Frank Lang

## Dwarf Mistletoe

The second week of September I made a trip to Crater Lake National Park with my botanical colleague Peter Zika. Peter is about to finish a careful, up-to-date, plant list of the vascular plants of the park. This list is unusual for plant lists these days; he has seen specimens from the park, both live and pressed, so knows they are really there. He had a good start with help from long dead botanists like Elmer Applegate, who made a fine collection of plants when he was a park ranger in the 1930s. Applegate was also the author of Crater Lake's only real flora, an article published in *American Midland Naturalist* in 1939, with descriptions of plants and keys for identification to species.

Our objective was to look for plants Peter hadn't found alive and well in the park. The fun part was the dwarf mistletoe that parasitizes whitebark pine that was reported from Wizard Island that rises from the waters Crater Lake near the west rim. How to get there? By tour boat, of course. The lake is a chilly thirty-eight degrees Fahrenheit and besides, neither Peter nor I can swim that far. We met at the Cleetwood Cove trailhead, bought our tickets (\$19.95) and hiked down the trail to the lake shore to catch the 11:00 tour boat. After a couple of lecture stops we were left off at the Wizard Island boat dock. We hiked to the summit of Wizard Island (about the elevation of the Cleetwood Cove Trailhead), found our plant, then returned about 2:30 to the boat dock to continue the tour around the lake.

Now let me tell you about the plant. The dwarf mistletoes are in the genus *Arceuthobium* and parasitize conifers. Most of you are familiar with the leafy, greenish Phorodendrons that make themselves at home in the branches of our Garry oaks

and few other broad-leaved trees. One species parasitizes our western juniper. They undergo photosynthesis and rob their hosts mostly of water and minerals.

Dwarf mistletoes also get water and minerals from their hosts and are able to undergo enough photosynthesis to supply part of their needs. Although usually described as leafless, simple scale-like

leaves are present. They come as boy and girl plants, like holly trees. Some plants have only staminate or male flowers, other plants have only pistillate or female flowers. The short yellow to greenish plants are found in clusters on swollen tree limbs where an endophytic

system of highly modified root-like structures penetrate and intermingle with tissues of the host.

Pollination is accomplished by wind to some degree, but mostly by a variety of insect vectors. One study of three species in Colorado reported that over 200 insect species played a role in dwarf mistletoe pollination. Flies, gnats, wasps, ants, beetles have been seen at flowers.

Seed dispersal is most impressive in dwarf mistletoe. I had read about it but never experienced it. Explosive discharge is one way to describe it. One cluster of female plants may produce several hundred fruits. These plump, oval little fruits usually contain a single seed just a few millimeters long. When mature, the seed is covered by a sticky coating called vicin inside the fruit under higher pressure. When disturbed by jostling (or collecting as we discovered) the tiny seed explodes forth at speeds up to eighty-nine feet per second for distances of thirty to forty feet.

Pow, ping, ouch! The sticky vicin coated seed cause the seeds to stick on hands, arms, foreheads, eyeglasses, and of course the needles and

CONTINUED ON PAGE 15

# Swing Into the Holidays!

## *The 23rd Annual Jefferson Public Radio Wine Tasting & Wine Sale*

By Joanie McGowan

What better way to celebrate another successful and entertaining year of public radio in the State of Jefferson than by getting together to share outstanding wine and delicious food with JPR listeners, supporters, volunteers and staff? Our 23rd Annual Wine Tasting and Wine Sale is Thursday, December 11th, and we look forward to seeing you at our biggest fun raising celebration of the year!

It's been another excellent year for wine makers throughout Oregon and they will be sharing their finest vintages in The Rogue River Room and the Redford Lounge. This year we welcome Abacela, Anne Amie, Ashland Vineyards, Bear Creek, Big Fire, Champagne Creek Cellars, Chateau Benoit, Dobbs Family Estate, Domaine Meriwether, Domaine Serene, Eden Vale, Elk Cove, Foris, Girardet, Granite Peak, Griffin Creek, King Estate, Mountain Meadows Mead, Oak Knoll, Paschal, Ponzi, Roxy Ann, R. Stuart & Company, Table Rock, Troon, Valley View, Weisinger's of Ashland, Willamette Valley, Wooldridge Creek and more. Many of the wineries will be offering wines for sale, and they are donating a portion of their proceeds to JPR. This is an excellent opportunity to do some holiday gift shopping, stock your wine cellar, and support your public radio station.

Dozens of restaurants and caterers from throughout the region will be passing through the crowd with trays filled with enticing hors d'oeuvres and sweet confections. This year's generous food providers



### The 23rd Annual JPR Wine Tasting

and Wine Sale takes place on Thursday, December 11th, 6-9 PM

in the Rogue River Room and

Redford Lounge at Southern

Oregon University's Stevenson

Union.

Tickets are \$25 for JPR Members and \$30 for the General Public.

Early ticket purchase is recommended. For more information, call (541)552-6301 or 1-800-782-6191.

include Ashland Food Co-Op, Bella Union, Black Market Gourmet, Cook's Kitchen, Evo's Java House, 4&20 Blackbirds, Geppetto's Cafe, Heidi's Pie-in-the-Sky, La Baguette, Little Shop of Bagels, Munchies Restaurant, Chef Stu Stein and The Peerless Restaurant, Pilaf, Porter's Dining at the Depot, Rising Sun Farm, The Wild Goose Cafe and others.

Russell Sadler will return once again to fulfill his role as host of our "Not So Silent" Auction. There will be a festive and enticing display of wines, wine accessories, goods and gift certificates to bid on. In the Rogue River Room, we'll be "Swinging Into the Holidays" with vintage jazz in the style of the Hot Club of France as performed by Back Porch Swing. Celebrated jazz guitarist Ed Dunsavage will perform for our guests in the Redford Lounge.

Feel free to swing in dressed to impress!

Lithia Chrysler Jeep Dodge, our event sponsor since 1999, will have vehicles and drivers available to escort you home at the end of the evening.

Tickets are \$25 for JPR members, and \$30 for the general public. Each guest will receive a souvenir wine glass. Tickets can be purchased at the Ashland Wine Cellar, 38 Lithia Way, downtown Ashland; Chateaulin Selections, 52 East Main Street, downtown Ashland; Adams Deli, 2901 Doctor's Park Drive in Medford, The Jacksonville Inn Wine and Gift Shop, 175 East California Street, downtown Jacksonville, or by calling Jefferson Public Radio at (541)552-6301. Advance ticket purchase is highly recommended.



# ABUNDANCE *From p. 9*

quality things you'd like to give away, and you've already done that one, and then help yourself to some things you find here that you'd like to give away to someone else you know. That's all. This is the Abundance Swap, so if you feel abundant as you're gathering up gifts, you're doing it right." That was enough. In minutes the room was a swirl of bright movement and laughter, jewel boxes and bronze sculptures held up to the light, sweaters and capes and scarves tried on for size and color, hand tools examined for sharpness and heft.

Some moments felt less than abundant. I heard one woman from a nearby town grouse that the absence of advertising showed that Ashland just wants to hoard all the goodies, and three or four people asked where they could find a closet or locker to stash the items they'd already chosen so their arms could be free to pick up more. But those were the few. What we mostly saw was a room full of people more focused on giving than getting.

"This should go home with you," one woman said to a complete stranger about a glossy turquoise necklace.

"No, you picked it up first."

"Well, I was just curious about it, because it looks like one I already have at home. That's why you should take this one."

"Really? I can tell how much you like it."

"Really. Besides, look how it goes with your sweater. It's perfect. You have to have it."

"But if I take it I'll be giving it to my sister."

"Oh? Then I hope she has a sweater like yours."

I probably heard ten similar exchanges. Early on I came upon a good friend who was standing next to the items he brought while his wife and two boys circulated the room. "Nice stuff, D. Hard to actually let go

of some of it, huh?"

"No," he said. "That's no problem for me. What's a problem is actually picking up and walking off with the nice stuff that other people brought."

I put my hand solemnly on his shoulder. "Then that's your stretch. I want to see you stretch today, D." An hour later I caught D's eye as he and his family were leaving, their holiday shopping done. His kids struggled under armloads of gifts. D, carrying a framed painting and heavy starburst ceramic platter, was wearing a classy new windbreaker and a smile as big as the one he probably wore 40 Christmases ago. "Nice stretch, D!" I yelled. He laughed and nodded and disappeared into the frosty December afternoon.

We called it the First Annual Abundance Swap for a reason. The time has come for the second, for a reprise that makes it clear what we've created together: a new holiday tradition of abundant giving for the State of Jefferson. If you read this in time, join us. If you don't, you can always create your own. JM

Jeff Golden is the host of *The Jefferson Exchange*, JPR's talk radio program, heard on the News and Information Service weekdays from 8:00 to 10:00 a.m. and 8:00 to 10:00 p.m.

## ChevronTexaco Metropolitan Opera

International Radio Network

Met Season Preview.....	Dec 6
La Juive* (Halévy).....	Dec 13
Moses Und Aron (Schoenberg).....	Dec 20
Benvenuto Cellini* (Berlioz).....	Dec 27
Il Barbiere di Siviglia (Rossini).....	Jan 3
Werther (Massenet).....	Jan 10
The Merry Widow (Lehár).....	Jan 17
Madama Butterfly (Puccini).....	Jan 24
Boris Godunov (Mussorgsky).....	Jan 31
Rigoletto (Verdi).....	Feb 7
The Queen of Spades (Tchaikovsky).....	Feb 14
Stavinsky - The Sacre du Printemps, Le Rossignol, Oedipus Rex.....	Feb 21
L'Italiana in Algeri (Rossini).....	Feb 28
La Traviata (Verdi).....	March 6
Don Giovanni* (Mozart).....	March 13
Das Rheingold (Wagner).....	March 20
Salome* (R. Strauss).....	March 27
Die Walküre (Wagner).....	April 3
Nabucco (Verdi).....	April 10
Siegfried (Wagner).....	April 17
Götterdämmerung (Wagner).....	April 24

\*New production

Saturdays at 10:30am on

## CLASSICS & NEWS

### INSIDE THE BOX *by Scott Dewing*

*Scott Dewing's "Inside the Box" column will return next month, when he has been successfully extracted from the jaws of his various computers.*

branches of conifers. This is the plant's short distance mechanism for seed dispersal. The seed may attach high up a needle away from the branch where the seed would like to be. Fear not, when the seed gets wet (think rain) the seed takes up water and becomes a slick slippery mess and slides, seed and all, down the needle to the branch where it needs to be if it is to carry out its destiny. Seed germinates and another infection may start on the same or an adjacent tree. Long distance dispersal is achieved by sticking to the animals, like birds and mammals. Pretty clever I'd say. IN

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

owned by local Portland interests that such programming would have been transmitted by that station? Local owners probably wouldn't initiate such things because, while Portland is a reasonably liberal community, such programming would be too far off the community's moral standards. And local owners couldn't show their faces in Portland power circles and look their friends in the eye if they originated such trash.

But a large, faceless national corporation which owns scads of stations can...and does. And that is the fruit born of this Commission's long-developing disinterest in the public receiving any meaningful public service return on commercial broadcasting.

These fines are appropriate. Some think they are too small. But the programs which occasioned these fines are symptoms of a much larger problem. If the five FCC Commissioners are serious about radio stations meaningfully addressing local communities' interests, needs and sensibilities,

they should take steps to encourage local ownership of stations and create incentives for those stations to programmatically invest in their local communities. JM

Ronald Kramer is JPR's Executive Director.



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(non-profit corporation;			
Board of Directors list attached)			
11. Known Bondholders, Mortgagors, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgagors, or Other Securities. If none, check box			IT None
Full Name			Complete Mailing Address
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)			
The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes			
<input checked="" type="checkbox"/> Has Not Changed During Preceding 12 Months			
<input type="checkbox"/> Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)			

13. Publication Title		14. Issue Date for Circulation Data Below	
Jefferson Monthly		September 2003	
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	
a. Total Number of Copies (Not press run)		9675	10,000
(1) Paid and/or Requested Outside County Mail Subscriptions (Listed on Form 3541. Include advertiser's press and exchange copies)		4900	5077
(2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's press and exchange copies)		42350	4250
(3) Sales Through Dealers and Vendors, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution		40	50
(4) Other Classes Mailed Through the USPS		100	100
c. Total Paid and/or Requested Circulation (Sum of 15a, 15b, 15c, 15d, 15e)		9290	9601
(1) Free Distribution by Mail (Samples, complimentaries, and other free)		110	115
(2) In-County as Stated on Form 3541		150	160
(3) Other Classes Mailed Through the USPS		0	0
e. Free Distribution Outside the Mail (Carts or other means)		30	30
f. Total Free Distribution (Sum of 15d and 15e)		290	305
g. Total Distribution (Sum of 15c and 15d)		9580	9906
h. Copies not Distributed		95	94
i. Total (Sum of 15g and h)		9675	10,000
j. Percent Paid and/or Requested Circulation (15c divided by 15g times 100)		97.0%	96.9%
16. Publication of Statement of Ownership		Issue of this publication	
<input checked="" type="checkbox"/> Publication required. Will be printed in the November		Issue of this publication.	
<input type="checkbox"/> Publication not required.		Date 9/8/03	
17. Signature and Title of Editor, Publisher, Business Manager, or Owner <i>Paul G. Westhelle</i>			
I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information required on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).			
Instructions to Publishers			
1. Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.			
2. In cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check the box. Use blank sheets if more space is required.			
3. Be sure to furnish all circulation information called for in item 15. Free circulation must be shown in items 15d, e, and f.			
4. Item 15h, Copies not Distributed, must include (1) newsstand copies originally stated on Form 3541, and returned to the publisher, (2) estimated returns from news agents, and (3), copies for office use, leftovers, spoiled, and all other copies not distributed.			
5. If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.			
6. In item 16, indicate the date of the issue in which this Statement of Ownership will be published.			
7. Item 17 must be signed.			
Failure to file or publish a statement of ownership may lead to suspension of Periodicals authorization.			

Michael Feldman's  
*Whad'Ya  
Know?*

## All the News that Isn't

Bin Laden's apparently still alive—in his last tape he said America will fold "like the Cubs and Red Sox."

Meanwhile, the phones don't ring during the Iraqi Pledge Drive—really need to run doo wop tapes or Lawrence Welk reruns, or find a way to get Jerry Lewis into the room.

Donald Rumsfeld's anti-depressant fails; life turns into "a long hard slog."

General Boykin, who inveighed against idol worshippers, has been reassigned to Easter Island. Should keep him busy.

Nate Heatwoe, the young man who concealed box cutters on planes as civil disobedience, says he originally planned to conceal lunches to protest the lack of in-flight meals.

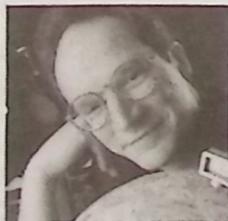
The Florida legislature has approved a feeding tube for Jeb Bush, even though the family asked that no heroic measures be taken to preserve his governorship.

The INS arrests 300 Wal-Mart associates as illegal aliens, even though they were using 100% American cleaning products.

The Niagara Falls jumper has been receiving marriage offers, in case he really wants to take the plunge. Hopefully, they'll honeymoon in Vegas.

And California Governor-elect Arnold Schwarzenegger meets Gray Davis and grabs his buttocks. Playfully.

*That's all the news that isn't.*



12 Noon Saturdays on  
*News & Information Service*

npr

# ON THE SCENE

Kathie Miller

## I Spent the Night with *Morning Edition*

**Y**ou never get used to it," confides NPR Newscaster Carl Kasell, who's been getting up at this hour for more than 20 years. "1 a.m. is still 1 a.m., and I could have stayed in bed this morning when the alarm went off." I couldn't have agreed more with Carl when I recently ventured away from my normal 9-to-6 work schedule to shadow the production team of *Morning Edition*.

When I arrive at the NPR studios around 2 a.m. – about the same time as Bob Edwards – all but one small corner of the six-story building that comprises a city block is dark and quiet. The production staff is expecting me, and Assistant Producer Van Williamson is at the ready with a witty welcoming remark. "The rest of us are being punished for something we did in a past life," he quips with a smile. "What's your excuse?" Van's remark is a prime example of what seems to keep the *Morning Edition* staff going through the night – a good sense of humor. That, combined with a clear dedication to their job.

As a regular listener as well as an NPR employee who doesn't work in production, I'm curious about what goes on behind the scenes of the show. The staff members arrive at various times (12, 3, and 6 a.m.), depending on their shift. By the time I arrive, many of them are well into their production schedules, but they graciously take time to explain their roles and share an insider's anecdote or perspective. "Bob [Edwards] likes to read his copy off yellow paper," confesses Supervising Senior Editor Doreen McAllister. "It cuts down on the glare and is easier on his eyes."

The hours pass as I watch producers weave in and out of editing booths and editors check and update copy. A dry-erase

board used to outline the program each day bears witness to the work the staff completes every night while most of us are tucked away in our beds. As reports are reviewed and completed, a staff member notes the progress on the board using checkmarks and Xs. "The checks indicate the piece is in the computer system," explains Producer Jim Wallace. "And the X means it's ready for air."

By 4 a.m., the majority of pieces are marked with an "X" and Bob Edwards emerges from his office to prepare a fresh pot of coffee. He grinds

the beans, fills the decanter up with water, and returns a few minutes later to fill his mug before settling in to the host's chair. And as the clock nears 5, the team welcomes me into the studio with them. Nearly beside myself with excitement, I sit next to Van Williamson, who's directing for the day.

I spend the following two hours watching in amazement as Van directs Bob, Carl, and sound engineers who work a complicated control board and keep every report cued up and ready to air when the time arrives. I'm amazed at how easy they make it look, and I realize how lucky I am that day to be seated in what appears to be the co-pilot's chair. And when the show is over, I return to my desk with me a fresh cup of coffee (carefully brewed by Bob Edwards himself) and a newfound appreciation for the job the *Morning Edition* staff does every night.

When not pulling an all-nighter to shadow the staff of *Morning Edition*, Kathie Miller works in the communications division at NPR.

# Your Legacy & Public Radio ...

**S**o much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

### TURKEY SAUSAGE WITH TOMATO PILAF

(Serves 6)

1 whole garlic head, not separated into cloves  
4½ cups low-sodium chicken broth  
1 tbsp olive oil  
4 turkey sausage links  
2 med russet potatoes, peeled, cut into 1" thick rounds  
½ cup celery, chopped  
1 8 oz can corn, drained  
1 lg red onion, minced  
2 lg tomatoes, diced  
1 clove garlic, minced  
2 cups white rice (uncooked)  
2 lg tomatoes, cut into wedges  
1 cup sherry  
2 tbsp Hungarian paprika  
½ tsp saffron threads, crushed

Preheat oven to 350 degrees. In large pie dish, place garlic head and pour ½ cup broth and 1 tablespoon olive oil over it. Bake until soft basting occasionally, about 20 minutes.

In heavy Dutch oven, over medium heat, add sausage and potatoes and sauté until sausages are cooked through and potatoes are golden, turning often, about 20 minutes. Using slotted spoon, transfer sausages and potatoes to large bowl. Cut sausage into 1" pieces. In Dutch oven, add celery, corn, red onion, diced tomatoes and minced garlic; cover and cook over medium heat for 10 minutes, stirring occasionally. Mix in rice; tuck in sausages, potatoes and tomatoes. Press in garlic head in center and sprinkle with 1 tablespoon paprika. In medium saucepan, add remaining 4 cups broth, sherry and paprika to simmer; mix into rice. Transfer to oven and bake uncovered until rice is tender, about 1 hour. Before serving cover rice and let stand about 10 minutes.



# PROGRAM GUIDE

## At a Glance

### Specials this month

#### Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

At 11 a.m., Christmas Day, Nancy Wilson will host the twelfth incarnation of an NPR tradition, recorded in 2001. *Jazz Piano Christmas 12* includes Billy Taylor, Roger Kellaway, Michael Feinstein, Barbara Carroll, and chanteuse Karin Allyson. At noon, NPR returns to the Kennedy Center for a new onstage production of *Jazz Piano Christmas 14* with Patrice Rushen, Jason Moran, Arturo O'Farrill, vibraphonist Stefon Harris, and the Bad Plus.

#### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KO0Z / KNHT / KLMF

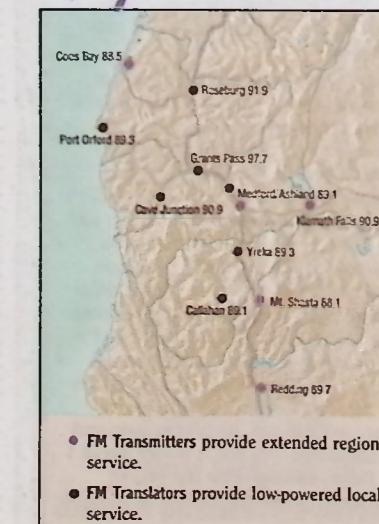
Christmas Day at 9 a.m. from Symphony Hall, the New Handel & Haydn Society will bring you their 148th annual performance of *Messiah*, performed for over a million concert-goers.

#### News & Information Service

KSKJ / KAGI / KTBR / KRYM / KSYC / KMJC / KPMO

In today's fast-moving society, the media can easily slip through our awareness and blend together to create a near constant whir of white noise. We often fail to fully realize how broadcasters and print professionals filter our political process and shape a sense of national culture. *On The Media*, a new offering for the News & Information Service, invites us to turn on, tune in and wise up! Hosted by veteran journalists Brooke Gladstone and Bob Garfield, *On The Media* decodes what we hear, read, and see in the media every day and arms us with critical tools necessary to survive the information age. Hear *On the Media* Sundays at 10:00 a.m.

#### Rhythm & News



#### Stations

KSMF 89.1 FM

ASHLAND

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNLEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Cafe  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth  
**N CALIFORNIA STATIONS ONLY**  
10:30am California Report  
11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

#### Translators

CALLAHAN/

FT. JONES

89.1 FM

CAVE JCT.

90.9 FM

GRANTS PASS

97.7 FM

PORT ORFORD

89.3 FM

ROSEBURG

91.9 FM

YREKA

89.3 FM

#### Monday through Friday

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues  
11:00pm The Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

# CLASSICS & NEWS



#### Stations

KSOR 90.1 FM\*

ASHLAND

\*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/

COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DEL/EUREKA

#### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm NPR News  
12:06pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

#### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am ChevronTexaco  
12:00pm Metropolitan Opera  
2:00pm From the Top

#### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
12:00pm Indianapolis On the Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

#### Translators

Bandon 91.7

Coquille 88.1

Klamath Falls 90.5

Merrill, Malin,

Tulelake 91.9

Big Bend, CA 91.3

Coos Bay 89.1

Crescent City 91.1

Langlois, Siletz 91.3

Port Orford 90.5

Brookings 91.1

Etna/Ft. Jones 91.1

Marsh 89.1

Camas Valley 88.7

Gasquet 89.1

Canyonville 91.9

Gold Beach 91.5

Cave Junction 89.5

Grants Pass 88.9

Lincoln 88.7

Mt. Shasta, McCloud,

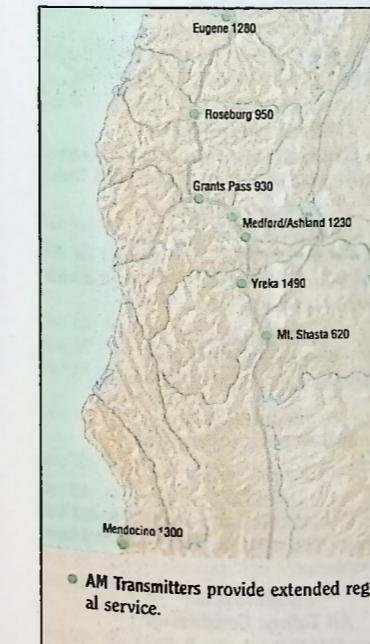
Sutherlin, Glade TBA

Chiloquin 91.7

Happy Camp 91.3

Weed 89.5

# News & Information



#### Stations

KSIK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

#### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

#### KRVM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection  
6:00pm Fresh Air (repeat of 3pm broadcast)

#### KRVM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens

8:00pm The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

#### Saturday

5:00am BBC World Service

8:00am Sound Money

#### Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Sound Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

#### KRVM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Healing Arts

6:00pm What's on Your Mind?

7:00pm The Parent's Journal

8:00pm People's Pharmacy

9:00pm BBC World Service



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KSOR / KSRS / KNYR / KSRG / KO0Z / KNHT / KLMF

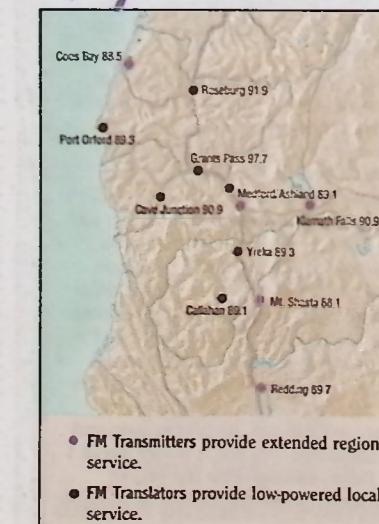
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#### Rhythm & News



### Volunteer Profile: Jeannine Rossa

Jeannine Rossa hosts *The World Beat Show*, and has been listening to music from Africa, Latin America, Louisiana, Europe, and the Mediterranean for about twenty years, "ever since I bought a Miriam Makeba album in college and had two roommates who were complete Fela addicts." Twenty years of listening, of reading books about world music, and subscribing to a world music magazine have given her encyclopedic

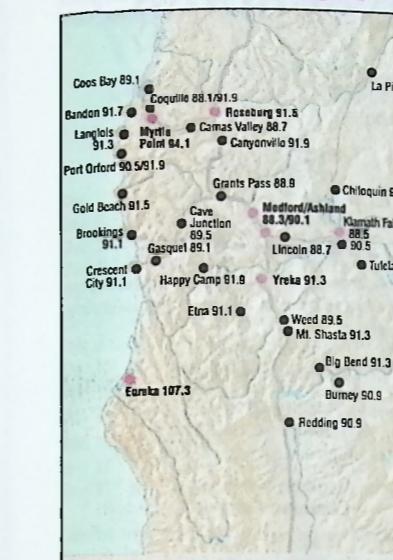


knowledge of world music trivia, to go along with her passion for the music. As a DJ, she says, "I consider myself an intermediate beginner... I have basically learned by doing." JPR listeners, she says, have been "not only forgiving, but encouraging." Radio is always a challenge, and she says that's what makes it fun. "I'm really excited to be *The World Beat Show* host... exposing listeners to all kinds of fantastic sounds and genres of music."

Jeannine is also known at JPR as "the library goddess" for her tireless work in keeping the vast collection organized. "Last year, in a fit of frustration, I brought in a drill and a saw and reorganized the library shelves." But, she adds, that work has its advantages. "Filing and organizing all that music is a great way to run across otherwise-hidden gems and the only way I can even begin to get a handle on all that music."

Originally from Humboldt County, Jeannine circled the world and returned to the State of Jefferson with two dogs, two cats and a wonderfully supportive, music-loving (or tolerant, depending on the musical genre) husband. When not volunteering at JPR, she's a fisheries biologist for the Bureau of Land Management.

# CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

### Stations

KSOR 90.1 FM\*  
ASHLAND

\*KSOR dial positions for translator communities listed below

KSRG 88.3 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KOOZ 94.1 FM  
MYRTLE POINT/ COOS BAY

KLMF 88.5 FM  
KLAMATH FALLS

KNHT 107.3 FM  
RIO DEL/EUREKA

### Monday through Friday

5:00am Morning Edition  
7:00am First Concert

12:00pm NPR News  
12:06pm Siskiyou Music Hall

4:00pm All Things Considered  
4:30pm Jefferson Daily

5:00pm All Things Considered  
7:00pm State Farm Music Hall

3:00pm Siskiyou Music Hall

4:00pm All Things Considered

5:00pm Common Ground

5:30pm On With the Show

7:00pm State Farm Music Hall

### Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am St. Paul Sunday

11:00am Siskiyou Music Hall

12:00pm Indianapolis On the Air

3:00pm Car Talk

4:00pm All Things Considered

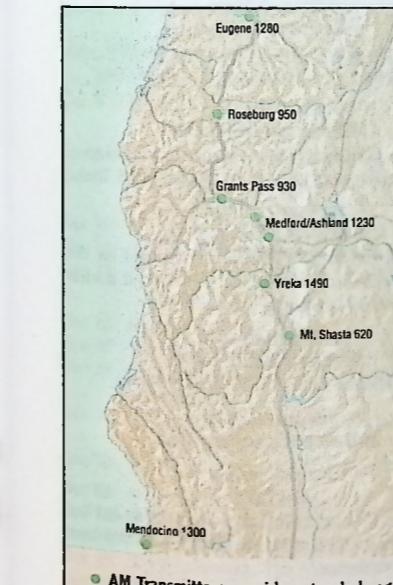
5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

### Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	LaPine 89.5	Langlois, Sixes 91.3
Brookings 91.1	Crescent City 91.1	Port Orford 90.5	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	Redding 90.9	Sutherlin, Glade TBA
Camas Valley 88.7	Gasquet 91.1	Redding 90.9	Weed 89.5
Canyonville 91.9	Gold Beach 91.5		
Cave Junction 89.5	Grants Pass 88.9		
Etna 91.1	Chiloquin 91.7		
Grants Pass 89.5	Happy Camp 91.8		
Mt. Shasta 91.3			
Big Bend 91.3			
Burney 50.9			
Redding 90.9			

# News & Information



- AM Transmitters provide extended regional service.

### Stations

KSIK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

### Monday through Friday

5:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Comedy College

5:30pm Outlook from the BBC

6:00pm Fresh Air Weekend

7:00pm Tech Nation

8:00pm New Dimensions

9:00pm BBC World Service

KRVM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection

6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens

8:00pm The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Sound Money

KRVM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm Healing Arts

6:00pm What's on Your Mind?

7:00pm The Parent's Journal

8:00pm People's Pharmacy

9:00pm BBC World Service

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## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [email@example.org](mailto:email@example.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [email@example.org](mailto:email@example.org)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND

KLMF 88.5 FM Klamath Falls KOOZ 94.1 FM MYRTLE POINT/COOS BAY KNHT 107.3 FM RIO DELL/EUREKA

### MONDAY-FRIDAY

#### 5:00am-6:50am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

#### 6:50-7:00am JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

#### 7:00am-8:00am First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, the Calendar of the Arts at 9:00 am, and Composer's Datebook at 10:00 am.

#### Noon-12:06pm NPR News

#### 12:06pm-4:00pm Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes As It Was at 1:00pm and Earth & Sky at 3:30pm.

#### 4:00pm-4:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

#### 4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

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The latest international and national news from NPR.

#### 7:00pm-2:00am State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

### SATURDAYS

#### 6:00am-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

#### 8:00am-10:30am First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

#### 10:30am-2:00pm ChevronTexaco Metropolitan Opera

### PROGRAM GUIDE

#### 7:00pm-2:00am State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

### FEATURED WORKS

\* indicates December birthday

#### First Concert

Dec 1 M Reger: Violin Sonata in G, Op. 91  
Dec 2 T Rachmaninov: Preludes from Op. 32  
Dec 3 W Paderewski: Piano Concerto in A minor  
Dec 4 T Harty\*: *A Comedy Overture*  
Dec 5 T Geminiani\*: Concerto III in C major  
Dec 8 M Sibelius\*: Romance in C, Op. 42  
Dec 9 T Hoffmeister: String Quartet in F, Op. 14  
Dec 10 W Mozart: Flute Quartet in D, K.285  
Dec 11 T Berlioz\*: Overture *Rob Roy*  
Dec 12 F Sloboda: *Dreams of a Dancer*, op. 164  
Dec 15 M Kraus: Scherzo and Variations  
Dec 16 T Kodály: *Hungarian Rondo*  
Dec 17 W Beethoven\*: String Quartet in G, Op. 18, No. 2  
Dec 18 T MacDowell\*: *Hamlet and Ophelia*, Op. 22  
Dec 19 F Wolpe: *Israeli Dances*  
Dec 22 M Puccini\*: Capriccio sinfonico  
Dec 23 T Rimsky-Korsakov: *Snow Maiden Suite*  
Dec 24 W Corelli: *Concerto de Noël*, Op. 6, No. 8  
Dec 25 T Sowash: *A Christmas Divertimento*  
Dec 26 F Pisendel\*: Sinfonia in B major  
Dec 29 M Glazunov: *Chopiniana*, op. 46  
Dec 30 T Martinu: Nonet  
Dec 31 W Moeren\*: *In the Mountain Country*

#### Siskiyou Music Hall

Dec 1 M Beach: Theme & Variations, Op. 80  
Dec 2 T Haydn: Symphony No. 48, "Maria Theresa"  
Dec 3 W Beethoven: Sonata in E flat, Op. 64  
Dec 4 T Brahms: Sonata No. 1 in G, Op. 78  
Dec 5 F MacDowell: Piano Concerto No. 2 in D minor, Op. 22  
Dec 8 M Dohnányi: Violin Sonata, OP. 21  
Dec 9 T Prokofiev: Sinfonia Concertante in Em, Op. 125  
Dec 10 W Lindblad: Symphony No. 2 in D  
Dec 11 T Grieg: Piano Concerto in A minor, Op. 16  
Dec 12 F Mozart: String Quartet No. 23 in F, K. 590  
Dec 15 M Barber: Piano Concerto, Op. 38  
Dec 16 T Spohr: Quintet No. 6 in E minor, Op. 129  
Dec 17 W Ives: Symphony No. 3, "The Camp Meeting"  
Dec 18 T VonWeber: 18 Favorite Waltzes for the French Empress  
Dec 19 F Wood: Concerto in D minor  
Dec 22 M Melartin: Marionettes Suite, Op. 1  
Dec 23 T Telemann: Alster Suite in F  
Dec 24 W Heij-Hutchinson: A Carol Symphony  
Dec 25 T Tchaikovsky: *The Nutcracker*  
Dec 26 F Paganini: Concerto No. 3 in E for Violin & Orchestra  
Dec 29 M Bach: Partita I, BWV 825  
Dec 30 T Brahms: Trio in A minor, Op. 114  
Dec 31 W Bliss: Sonata for Viola & Piano

### HIGHLIGHTS

#### The ChevronTexaco Metropolitan Opera

Dec 6 - The Season Preview  
A celebration of the 64th season with recorded highlights drawn from the Metropolitan Opera's extensive broadcast archive

#### Dec 13 - La Juive

Conducted by: Yves Abel  
Cast: Elizabeth Futral, Soile Isokoski, Neil Shicoff, Eric Cutler, and Ferruccio Furlanetto

#### Dec 20 - Moses und Aron

Conducted by: James Levine  
Cast: Philip Langridge and John Tomlinson

#### Dec 27 - Benvenuto Cellini

Conducted by: James Levine  
Cast: Isabel Bayrakdarian, Kristine Jepson, Marcello Giordani, Peter Coleman-Wright, John Del Carlo, and Robert Lloyd

#### Saint Paul Sunday

Dec 7 - Jeffrey Khaner, flute; Linda Mark, piano  
Aaron Copland: Duo (1971)  
Edwin York Bowen: Sonata, Op. 120  
Francis Poulenc: Flute Sonata

Dec 14 - James Ehnes, violin; Eduard Laurel, piano

Maurice Ravel: Sonata in G  
J.S. Bach: Partita III in E major, B.W.V. 1006; - Preludio; -Gavotte en Rondeau; -Gigue  
Fritz Kreisler: Caprice Vennois  
Pablo de Sarasate: Opus 21, No. 1, Malagueña; Opus 23, No. 2, Zapateado

#### Dec 21 - The Lyra Concert, directed by David Douglass, with soprano Ellen Hargis

Michael Praetorius (1571-1621): Es ist ein Ros entsprungen; In Dulci Jubilo  
Johann Rosenmüller (1619-1684): Paduan; Lieber Herre Gott, wecke uns auf  
Anonymous: Sweet was the song the virgin sung  
William Byrd (1543-1623): This day Christ was born

Anonymous: Born is the Babe  
George Frideric Handel (1685-1759): from Messiah; Pifa; He shall feed his flock; Rejoice greatly

#### Dec 28 - Kronos Quartet

Hildegard von Bingen (arr. Marianne Pfau): O Virtus Sapientie  
Harry Partch (arr. Ben Johnston): Two Studies on

Ancient Greek Scales:  
Jack Body: Long-Ge

Sigur Rós (arr. Stephen Prutsman): Flugufrelsarinn (The Fly Freer)

Traditional (arr. Tony MacMahon/Stephen Prutsman): An Buachaillín Bán (The Fair-Haired Boy)  
Tanburi Cemil Bey (arr. Stephen Prutsman): Evic Taksim

Blind Willie Johnson (arr. Stephen Prutsman): Dark Was the Night  
Alfred Schnittke (arr. Kronos Quartet): Collected Songs Where Every Verse is Filled with Grief

### From The Top

Dec 6 - *From the Top* welcomes the 2003 Junior Division winners of the Fischoff Competition, along with a 12 year-old pianist from California and a guitar player from Alabama. Listeners will also hear two movements of a work by Handel played by two very different instruments.

Dec 13 - Recorded in the Davis Theatre for the Performing Arts at Troy State University in Montgomery, Alabama. You'll hear a pianist from Montgomery playing the spectacular *Passacaglia* by Aaron Copland; and an ensemble of young mandolin players and guitarists who make up the unique ensemble "Fretworks," playing movements from Goodin's *Louisville Suite*. Also, you'll hear a recreation of a young harpist's wedding nightmare and learn the story of one very special teenage romance.

Dec 20 - *From the Top* welcomes special guest Yo-Yo Ma for a program filled with Mr. Ma's trademark humor, humility and artistry. Mr. Ma and Chris premiere a piece by a brilliant 15-year-old composer; Mr. Ma shares some wacky real-life lessons about touring and life as a cellist; and the program culminates with a glorious performance of the *Bachianas Brasileiras* by Villa-Lobos, performed by Yo Ma, seven young cellists, and a wonderful young soprano.

Dec 27 - This week's *From the Top*, recorded in Corson Auditorium on the campus of the Interlochen Arts Academy in Michigan, features a soprano from Indiana performing the playful aria "Vedrai Carino" from Mozart's *Don Giovanni*, and a guitarist from Queens, New York performing de la Maya's lyrical piece, "Andaluza." We'll also learn how a very unusual farming product can improve those horrible chapped lips suffered by brass players.

Peter Allen, announcer for the *ChevronTexaco Metropolitan Opera* broadcasts, heard on JPR's Classics & News Service each Saturday at 10:30 a.m.



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [email@example.org](mailto:email@example.org)

### Marketing & Development

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [email@example.org](mailto:email@example.org)

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### From The Top

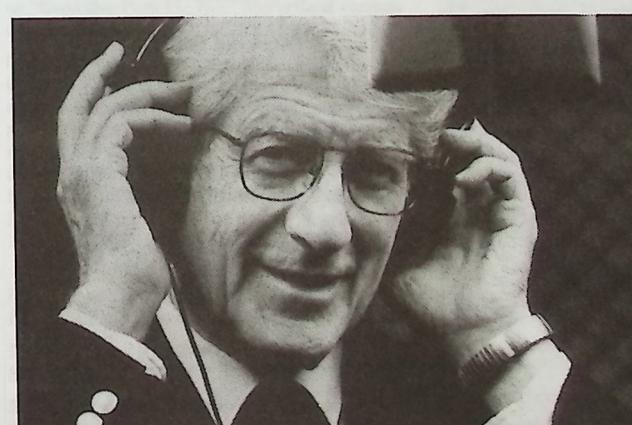
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Peter Allen, announcer for the *ChevronTexaco Metropolitan Opera* broadcasts, heard on JPR's Classics & News Service each Saturday at 10:30 a.m.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rotin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

KSMF

89.1 FM  
ASHLAND  
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GRANTS PASS 97.7 FM

KSBA

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KSKF

90.9 FM  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

KNCA

89.7 FM  
BURNLEY/REDDING

KNSQ

88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

### MONDAY-FRIDAY

#### 5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

#### 9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

#### 3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

#### 5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

#### 6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

#### 8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

#### 10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

#### 6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

#### 10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

#### NORTHERN CALIFORNIA ONLY:

#### 10:30am

#### California Report

A weekly survey of California news, produced by KQED, San Francisco.

#### 11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

#### Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

#### 1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

#### 3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

#### 4:00pm-5:00pm The World Beat Show

Hosts Jeannine Rossa & Dennis Hubbard blend knowledge and love of world music for an entertaining, accessible and educational hour.

#### 5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

#### 6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

#### 8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

#### 9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

#### 10:00pm-11:00pm The Blues

Thirteen one-hour programs tracing the blues from its origins to its continued growth in the 21st century, hosted by Keb' Mo'.

#### 11:00pm-2:00am The Blues Show

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am-10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

## HIGHLIGHTS

### The Blues

#### Dec 6 · Sweet Home Chicago

With the advent of the electric guitar and amplification, the blues music grew louder, bolder, and hotter. This week the program is capped by a performance from electric blues pioneers Billy Boy Arnold and Hubert Sumlin.

#### Dec 13 · Key to the Highway

By the 1960s a resurgence of electrified roots music was in full swing throughout America's college campuses and coffeehouses. This week interviewees include Brownie McGhee, Dick Waterman, Maria Muldaur, and many others who experienced the folk-blues boom first hand.

#### Dec 20 · Blues Power

In the 1950s, many blues legends performed in England, setting off a prolonged period of blues obsession by young British musicians. This week listeners hear from Mick Jagger, Robert Plant, Mick Fleetwood, and others. The Yardbirds provide the musical conclusion.

### Dec 27 · Bring It on Home

In this episode we discover how re-constituted country blues and England's version of electric blues came together to color the sound of rock in the late '60s. Musical highlights include recordings by Led Zeppelin, the Rolling Stones, the Jimi Hendrix Experience, Janis Joplin and the Allman Brothers Band.

### Marian McPartland's Piano Jazz

#### Dec 7 · Deanna Witkowsky

Thirty-one year old composer, pianist, and vocalist, Deanna Witkowsky is an amazing talent. This young artist on the rise plays music full of surprises, and her talents have received acclaim, recently winning the 2002 Great American Jazz Piano Competition. Classically trained, Deanna also admires the great works of Cole Porter and Rodgers & Hammerstein, and infuses the standards with her own creative style for unique interpretations. She solos on "Wonderful Guy," before joining Marian on "Shadow of Your Smile."

#### Dec 14 · Kevin Eubanks

Kevin Eubanks is the music director, band leader, and guitarist for *The Tonight Show with Jay Leno*, as well as one of the most accomplished jazz guitarists of his generation. He wins over audiences with a laid back style and keen sense of fun. Born into a musical family that includes uncle Ray Bryant and brother Robin Eubanks, he honed his chops playing with the likes of Ron Carter, Art Blakey, McCoy Tyner, and Roy Haynes. Eubanks joins McPartland to discuss his career, the weekly demands of a television show, and his roots as a vibrant member of a musical family. The two get together on "Oleo" and John Coltrane's "Naima."

#### Dec 21 · Sue Mingus and Boris Kazlov

Celebrating the life and music of the late bassist and avant garde composer Charles Mingus, *Piano Jazz* welcomes his widow, Sue Mingus. A prolific composer, Charles Mingus wrote over three hundred scores and recorded over one hundred albums. His technical command of his instrument set the standard for the avant-garde scene, while his forceful stage presence was a testament to his passion for the music. In the late '70s, Mingus was diagnosed with Lou Gehrig's Disease and was confined to a wheel chair. He continued composing, however, singing his last works into a tape recorder. Carrying her husband's flame, Sue Mingus continues to manage the Grammy-nominated Charles Mingus Big Band. Bassist Boris Kazlov relives a Mingus classic when he joins McPartland on "Good Bye Pork Pie Hat." McPartland composes a "Portrait of Charles Mingus."

#### Dec 28 · George Shearing

On this Christmas edition of *Piano Jazz*, Marian welcomes her old friend and fellow countryman, pianist George Shearing, for an hour of jazz versions of the season's best songs. Christmas favorites, from the light hearted "Rudolph the Red Nosed Reindeer" to the sublime "Away in a Manger" will put you in the holiday spirit.

### New Dimensions

#### Dec 7 · Ask The Right Questions: Choose An Extraordinary Life with Debbie Ford

#### Dec 14 · Peace And The Power of One with Sharif Abdullah

#### Dec 21 · A Grateful Heart with Brother David Steindl-Rast

### Dec 28 · Embracing Crone Wisdom with Jean Shinoda Bolen

### The Thistle & Shamrock

#### Dec 7 · Classical Celts

Abby Newton, Jean Redpath, De Danann, Vanessa Mae, and the Boston Pops Orchestra join a variety of Scottish and Irish artists exploring the meeting ground between Celtic and Classical music.

#### Dec 14 · Harps Are Us

More than any other instrument, the small harp is the connective tissue between traditional music of Scotland, Ireland, Brittany, and Wales. We'll compare each land's harping tradition and acknowledge the unbroken line of Welsh triple harpers. Listen for Robin Huw Bowen (Wales), Alison Kinnaird and Wendy Stewart (Scotland), Maire Ni Chathasaigh (Ireland), Alan Stivell (Brittany), and Emma Christian (Isle of Man).

#### Dec 21 · Season's Greetings from Thistle

We cheerfully offer our annual blend of holiday greetings and music, with John Renbourn, Nightnoise, Medieval Babes, Maddie Prior, Maddie Sansone, and the Breton choir Ensemble Choral du Bout du Monde.

#### Dec 28 · Winterfest

In past times, chilly days and dark, frozen nights offered the perfect excuse for gathering around a roaring fireplace to make music. Perhaps that's why so many songs and tunes were inspired by fierce winter weather. Or maybe there was just plenty of it. This week's musicians, including Tony McManus, John Whelan, Skydance, Solas, Steeleye Span, and Davy Spillane, are all standing by to ease you through an hour of winter.

## The Healing Arts



Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.

### The Healing Arts

Sundays at 5pm on the

News & Information Service

Weekdays on [www.wisdomradio.com](http://www.wisdomradio.com)

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KMJC AM 620  
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KPMO AM 1300  
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MONDAY-FRIDAY

5:00am-7:00am  
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am  
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Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

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The Jefferson Exchange

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A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

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To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
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National and international news from the Canadian Broadcasting Corporation.

The Jefferson Exchange

Repeat of 8am broadcast.

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Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

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Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

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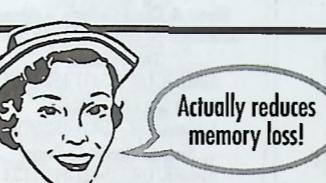
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since 1993

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# ArtsScene

## ROGUE VALLEY

### Theater

◆ The Oregon Cabaret Theatre presents the world premiere of *Parcel from America*, thru Dec. 11th. *Parcel* is Tomaseen Foley's story about the isolated inhabitants in a small town in west Ireland in the 1950s. Wed.-Mon., 8 pm. At 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Camelot Theater presents *Oliver!* by Lionel Bart, Dec. 4th-Jan 4th, previews Dec 2-3rd. Based on the novel by Charles Dickens, *Oliver!* is a musical "play" with unforgettable characters that engage the audience with pathos and drama. \$17 general/ \$15 seniors and students; \$10 for preview performances. Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Rogue Valley Playback Theatre presents *Plenty of Time: Reflections on a Whirlwind World* on Dec. 6th. Using sound, movement, music, comedy and drama, the Playback troupe improvises reflections on the theme of enjoying the holiday rush, while honoring a deeper connection to self and spirit. 7:30 pm. \$10 at the door. The Green Room Theater, 280 E. Hersey St, Ashland (541) 488-2181.

◆ The Hamazons present *Home for the Holidays*, an evening of comedy and improvisation, Dec. 13th, 8 pm. Jean Houston has called the Hamazons "the finest and funniest improvisational troupe I have ever seen." Audience members are invited to come dressed in eccentric, festive formal wear. \$15, tickets are available at Heart & Hands, in Ashland, and at The Book Stop, in Grants Pass. A portion of the proceeds will be donated to the SOU Dept. of Theatre Arts. At the Dorothy Stolp Center Stage, Southern Oregon University, Ashland [www.hamazons.com](http://www.hamazons.com)

### Music

◆ Craterian Performances presents *Kiss Me Kate* on Dec. 1st, *Christmas with the Trail Band* on Dec. 6th, and the Rogue Valley Chorale performing *Christmas with the Chorale* on Dec. 13-14th. *Kiss Me Kate* is Cole Porter's

musical re-make of William Shakespeare's *The Taming of the Shrew*. 8 pm, \$56-38. The Trail Band's annual Christmas concert includes carols, contemporary favorites, seasonal stories and original compositions. The band plays bluegrass, boogie woogie, gospel, folk and Dixieland jazz. 8 pm, \$25-13. The Rogue Valley Chorale performs Christmas carols and music for brass and chorus. 8 pm/3 pm, \$15 general/\$5 students. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ St. Clair Productions presents Kitka, performing its holiday show, *Wintersongs*, on Dec. 5th, 8 pm. Kitka is an 8-woman acapella choir specializing in the dissonant music of Eastern Europe. *Wintersongs* is composed of music



The College of the Siskiyous presents its winter painting show, *Water*, at the Happy Camp Community Center.

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ranging from rousing Slavic folk carols and Eastern orthodox sacred choral works to pre-Christian incantations for the longest nights of the year and medieval Sephardic songs for Chanukah. 8 pm, \$17 in advance/\$20 at the door, \$10 for SOU students and children, available at the Music Coop or by calling 541-535-3562. At the Unitarian Center, 4th and C Streets, Ashland. [www.stclairevents.com](http://www.stclairevents.com)

◆ Gypsy Soul, with their elegant acoustic folk/rock, presents its 3rd Annual Benefit Concert, Dec. 12th. Part of the evening's proceeds supports ACCESS, Inc. Food Bank and Community Organization. To date the band's annual Christmas Concerts have raised enough funds to provide 20,000 meals to needy families in Jackson County. 8 pm, \$15. Ginger Roger's Craterian Theatre, 23 South Central Avenue, Medford (541) 779-3000 [www.Craterian.org](http://www.Craterian.org), [www.gypsysoul.com](http://www.gypsysoul.com)

◆ St. Mark's Episcopal Church presents several holiday concerts: on Dec. 14th, 10:45 am, the St. Mark's Chancel Choir and Handbell Choir provide a Service of Advent Lessons and Carols, with Advent readings, hymns, and anthems; on Dec. 27th, 8 pm, Kirsten Boldt and Eric Nordin present a recital of music for bassoon and piano, including the premiere of a work written by Mr. Nordin, reception follows; and on Dec. 31st, 7 pm, a local musicians perform a Concert for New Year's Eve, followed by a Night Prayer Service for the New Year and a gala reception. All events are free. Tickets available at church office, beginning Dec. 14th. St. Mark's Episcopal Church, 5th and Oakdale, Medford (541) 858-8037.

### Dance

◆ Craterian Performances presents Ballet Rouge dancing *The Nutcracker*, Dec. 19-21st. This is Peter Tchaikovsky's classic composition about a little girl's nutcracker doll that comes magically to life and leads her on a series of adventures. Fri. at 8 pm., Sat. at 2:30 and 8 pm. Sun at 2:30 pm. \$24.50-14.50. Also, Sugarplum Party on Sun. at 1 pm. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)



The Firehouse Gallery in Grants Pass presents *Women in Black*, including this piece by Medora Nankervis.



At the Living Gallery in Ashland, the annual holiday show includes "Tuscany," a Polaroid transfer to gold by Patty Mulligan.

### Exhibits

◆ The Schneider Museum of Art presents *Challenge VI-Roots: Insights & Inspirations in Contemporary Turned Objects* and *Contemporary Silver Servers: The Rabinovitch Collection* thru Dec. 13th. The Challenge series features international artists who are redefining function, decoration and sculptural forms. The Contemporary Silver Servers provides a survey of silversmith techniques in vogue today. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245

◆ Art and Soul Gallery presents *Music Makers*, a show of figures playing musical instruments in watercolor thru Dec. 31st. Judy Bjorlie is the featured artist showing paintings of her fellow-musicians and students. 247 E. Main Street, Ashland (541) 488-9006

◆ The Southern Oregon Historical Society offers *Lasting Impressions: The Art and Life of Dorland Robinson*, the most extensive display of Jacksonville prodigy, Regina Dorland Robinson's artwork, including dozens of watercolors, oils, charcoal illustrations and portraits - all produced before her tragic suicide in 1917 at the age of 25. Thru 2003. Admission by donation. At the History Center, 106 N. Central, Medford. (541) 773-6536.

◆ The Davis and Cline Galleries presents *New Work* in Gallery 525 thru Nov. 29th and *Regional Sculpture 2003* in Gallery 552 thru Nov. 15th. The Galleries are located at 525 and 552 A Street, Ashland. (541) 482-2069

◆ The Living Gallery presents its annual Holiday Show, with work by gallery artists and a glimpse into 2004. Thru Dec. 20 S. First Street, downtown Ashland. 482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ Ambus Art is exhibiting *Interpretations*, with new work by glass and fiber artists, Nov. 4th-Dec. 1st. Located in the Historic Orth Building, 150 S. Oregon St., Jacksonville. Open daily. (541) 899-4477.

◆ The FireHouse Gallery presents *Women In Black*, an exhibit of local women in black standing in silent vigil painted by local artists. Dec. 3rd-13th. Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *The Unexpected Always Happens*. Mixed media oil painting examining the relationship between man and his environment. Thru Dec. 13th. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

### Other

◆ Tomaseen Foley's *A Celtic Christmas* will again rekindle the flame in the hearth with stories, dance, music and song from Ireland, at the Craterian Ginger Rogers Theater in Medford on

Monday, December 22. As well as Foley's own storytelling, performers will include Scots/Irish fiddler Debby Benton-Grosjean, step dancer Sinead Kimbrell, traditional singer Maire Ni Phoghlua, dancer Darren Smith, and multi-instrumentalist Isaac Alderson. Tickets (541)779-3000. More info, [www.tomaseenfoley.com](http://www.tomaseenfoley.com), [www.acelticchristmas.com](http://www.acelticchristmas.com).

◆ North Mountain Park Nature Center presents *Insight to Wild Grace* on Dec. 4th. Eric Alan shares his philosophy and slides of photos from his new book, *Wild Grace: Nature as a Spiritual Path*, with a discussion following, including the role of nature in holiday traditions. \$3 adults/ \$2 children. North Mountain Park Nature Center, 620 North Mountain Avenue, Ashland (541) 488-6606.

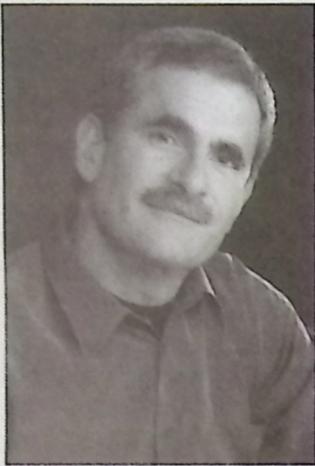
CONTINUED ON PAGE 32

Rogue Valley Playback Theater presents *Plenty of Time: Reflections on a Whirlwind World* on December 6 in Ashland.



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



# RECORDINGS

## JPR Staff and Volunteers

### Best of the Year

With so many inventive, exciting and unusual releases spurred by the new ease of making independent recordings, it's a great time for music. But every year, it gets more bewildering for the average music fan—and average public radio broadcaster—to sift through the piles of music released to find the gems among the garbage. Here at JPR, the amount of new releases received climbed again in 2003 by perhaps twenty percent; and those several thousand CDs only represent a small fraction of what was released in this country, let alone the world. After a year of sifting through to find our own personal treasures, here we share some of what brought us each the most joy, that we'd like to share with you and any on your holiday gift list.

#### Eric Teel

Program Director/Co-Host, *Open Air*

The debut album by the phenomenal duo **EastMountainSouth** (Nettwerk) is my hands-down winner for 2003. The deft pairing of Kat Maslich and Peter Adams' voices with the skilled hand of producer Mitchell Froom results in an album that gets better the more you listen. The Celtic band **Flook** also demands some accolades this year. Their American debut *Rubai* (World Village) casts a nod toward the up-tempo styles of Capercaillie and Kila. The playing is incredible. Then, out of the Netherlands, the **Robin Nolan Trio** put out a great jazz album called *Boulevard of Broken Dreams* (Refined) that highlights the wonderful vocals of Randy Greer. This disc swings from first note to last. **Susan Tedeschi's** *Wait For Me* (Artemis) is my standout blues album this year. And my didn't-think-it'd-grow-on-me-quite-this-much is *Lost In Space* by **Aimee Mann** (SuperEgo). I can't put a finger on exactly why, but it keeps bubbling to the surface.

#### Eric Alan

Music Director/Co-Host, *Open Air*

No single CD stood out for me this year above the rest, but a large number were inspiring. Judging by what I spent the most time with, beyond the JPR studios, I'd have to put the **Jayhawks' Rainy Day Music** (Lost Highway) up near the top of the list: great harmonies and deep yet simple songs; a beautiful effort from a band I'd given up on. Two live albums also spent much time in my player: **Tony Furtado and the American Gypsies, Live Gypsy** (Dualtone), with irresistible energy crossing blues, bluegrass, rock and jazz; and the eloquent and activist folk music of **Amy Martin's Live in Missoula** (Raven's Wing), which I came to love after seeing her live on the night the war with Iraq began. **Pat Metheny's** exquisite solo CD, *One Quiet Night* (Warner), is another peaceful response to turbulent times that I found much solace in. I also came to love new CDs from **Jack Johnson**, **Colin Linden**, **Willy Porter**, **Flook**, **Mark O'Connor's Hot Swing Trio**, the **AfroCelts** and many others.

#### Kurt Katzmar

Host, *First Concert*

It's not just in Vienna, of course. Classical music is alive, well, and being written and performed in the Northwest with sweet results. My recommendation for new Oregonian sounds in the classical tradition is the CD by the James DePreist-led **Oregon Symphony** with orchestral works by Czech-born Portlander Tomas Svoboda (Troy 604). The multi-layered *Overture of the Season* is Svoboda's best-known work. Bells, brass, and woodwinds give the beginning of the piece a medieval-modern sound that melts into a rich and satisfying string texture. Svoboda sketched his **Symphony No. 1, Of Nature**, in 1957, when he was still in Czechoslovakia. Twenty-five years later, as a music professor at Portland State University, he rewrote the symphony with his more mature skills. It will remind the

listener of Dvorák, taking as its inspiration the natural beauty of Bohemia in similar ways as Dvorák. A chorale, a scherzo, a pastorale, and a complex rondo round out a highly listenable 20th Century work.

**Valerie Ing-Miller**  
Host, *Siskiyou Music Hall*

I don't always get what I want for Christmas. It's probably because I tend to drop very subtle hints about the things I might like to find under the tree...apparently too subtle, because it never seems to work. My friend Andrea has found a more direct approach that seems to work pretty well. When she finds a photo of something she'd like to have, like a pink Italian scooter or jewelry from Tiffany's, she rips it out of the catalog & tapes it to the wall in a place where her husband can't miss it. You might try that approach with my top ten list of 2003. I suggest circling the list in red, or ripping out this entire page & taping it to the bathroom mirror. If you've been very good this year, you might end up with some great CDs. Then again, you might find a pink scooter under the tree.

1. **Rebel – Telemann alla polacca**  
(Dorian)
2. **Deutsche Kammerakademie Neuss – Michael Haydn Symphonies** (CPO)
3. **Hiro Kurosaki & William Christie – Handel Violin Sonatas** (Virgin)
4. **Niklas Eklund & Swedish Chamber Orchestra – Trumpet Concertos** (Naxos)
5. **New Brandenburg Philharmonic – Rosetti Bassoon Concertos** (Naxos)
6. **Emmanuel Pahud & Berlin Baroque Solists – Telemann Flute Concertos** (EMI)
7. **Choeur de Chambre Accentus – Transcriptions** (Naïve)
8. **Sarah Chang, Leif Ove Andsnes & London Symphony – Dvorak** (EMI)
9. **Murray Perahia & Academy of St. Martin – J.S. Bach** (Sony)
10. **Eroica Trio & Prague Chamber Orchestra – Beethoven Triple Concerto** (EMI)

**George Ewart**  
Host, *Jazz Sunday*

A solo piano CD that displays a sense of humor as well as reverence for Messiaen, Coltrane, and Brazil, is Bob Sutter's self-titled release (Bub Nut Records). *Live-Lee* (Milestone) is seventy-six year old saxo-

phonist, Lee Konitz's new duo with pianist Alan Broadbent (of Charlie Haden's Quartet West & Woody Herman's later bands). *The Clifford Brown Project* (Capri) of the Mark Master's Ensemble is the American Jazz Institute's contribution to keeping Brownie's classic and lesser known tunes alive with a dashing five-trumpet front line of young lions and old tigers. Meanwhile, Ronnie Scott's JazzHouse label treats us to a fresh breath from the United Kingdom, with the **Jazz Hearts**, featuring saxophonist Louise Elliott and her compositions on *The Way It Feels*. Also out of the UK, come budget-priced 4 CD sets, of **Louis Armstrong; Charlie Parker; Dizzy Gillespie; Charlie Ventura; Gene Krupa**; as well as gospel, blues, swing and bebop anthologies (ProperBox). **Art Tatum, The Complete Group Masterpieces on Pablo**, offers six discs including, among others, jazz greats Ben Webster, Buddy De Franco, Roy Eldridge, Benny Carter, and Lionel Hampton.

And *Obrigado Brazil* (Sony Classical) crosses musical boundaries with Yo-Yo Ma blending classical music and jazz musicians. Paquito D'Rivera, clarinet, is on four cuts, Brazilian guitarist/pianist, Egberto Gismonti, on two.

**Jeannine Rossa**  
Co-Host, *The World Beat Show*

As usual, I had difficult time paring down the music of the world to "favorites." Here, I have tried to choose albums listenable as an entire disc. As I previously wrote, immediately purchase **Pape & Cheikh's Mariama** (Real World), and check out **AfroCelts Seed** (Real World), and **Amadou and Mariam's Wati** (Universal Music S.A. France). If you like the Gipsy Kings, but are looking for something more authentic, try the **Gitano Family, Torero!** (Spring Hill Music); the tunes are pleasantly varied, rousing or sweet, real. **Les Nubians** (Virgin France) bring in a little hip-hop, a little reggae, and rhythms from their ancestral Cameroon on *One Step Forward*. Brazil's **Daúde** brings a fresh and funky sensibility (plus cool lyrics) to her music on *Neguinha te Amo* (Real World). For those of you more radically folky than funky, I recommend East L.A.'s **Quetzal, Worksongs** (Vanguard), or—stretching it—the weird yet cool fusion of Italian folk and Euro Club beats by **Fiamma Fumana, Home** (Omnium). I keep playing tunes from **Tribalistas**, a CD by Brazilians **Arnaldo**

**Antunes, Carlinhos Brown, and Marisa Monte** (Monte Criação). It's a mix of wonderful percussion-based melodies and harmonies with beautiful lullabies. Meanwhile, if you have just discovered Portugese fado, try *Fado: Exquisite Passion* (Narada World); three different singers each with her own unique interpretation of the gorgeous fado tradition, interspersed with songs by the Goddess of Fado: **Amalia Rodriguez** – or, try **Mariza's Fado Curvo** (World Connection/Times Square Records) to hear one singer in depth. For you Salsa-heads, the Putumayo label's *Salsa Around the World* (Putumayo) doesn't have a bad tune on it. And if you love all of the above genres of world music, but are on a limited budget, I highly recommend the compilation disc *World 2003* (Narada World). This disc has many of my favorite artists and more of which I have not yet heard.

**Keri Green**  
Co-Host, *The Folk Show*

A soundscape for your holiday table:

**1st chorus: Jeff Black, B-Sides and Confessions, Vol. 1,** (Dualtone). Gentle songs to warm your guests' palates. **Bill (Belinda) Jones, Two Year Winter,** (Compass). Traditional English and contemporary ballads, sparkling vocals, usher out the hectic pace of the season.

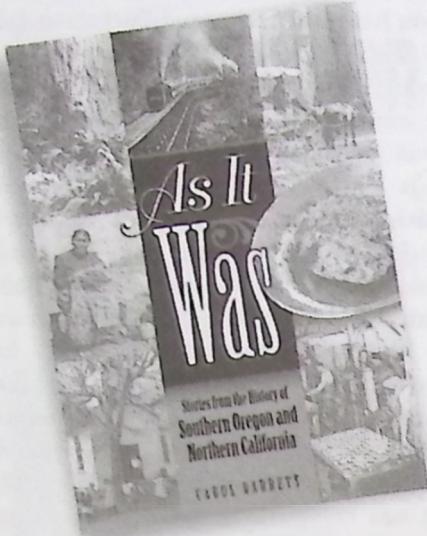
**2nd chorus: Korby Lenker, The Ghost of Whiteboy,** (Blue Light). Arrangements so glorious, bells will ring to signal your guests back to the table. **Terrence Martin, Sleeper,** (Good Dog Music). Former English professor and poet regales with spellbinding stories to inspire the conversation.

**Verse: Kris Delmhorst, Songs for a Hurricane,** (Signature Sounds). Remember to eject this CD from your car stereo – it's built for the highway. **Rani Arbo & Daisy Mayhem, Gambling Eden,** (Signature Sounds). This blend of enticing originals and exotically percussive public domain brings light into the darkest season.

**Dessert: EastMountainSouth,** (DreamWorks). Delightfully sweet and sensuous, your guests will remain at the table for a second helping. **The Jayhawks, Rainy Day Music,** (Lost Highway). This superb comeback is guaranteed to put your holiday supper on everyone's calendar for next year.

IM

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BY CAROL BARRETT

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# AS IT WAS

*Carol Barrett*

### Grandma Ferrier

When Grandma Ferrier was left widowed around 1900, she lived with her son and his family. She had suffered a back injury that left her legs paralyzed and she was unable to walk. Since good wheelchairs were not invented, she spent many years in a rocking chair. She got so efficient handling the chair, she could jerk it around and walk it around the room. She even got so she could get up in the morning, dress herself and rock her way out of the bedroom and over next to the fireplace where she spent most of her time.

Grandma Ferrier couldn't read or write but she was an independent soul. She wanted to go back to Missouri to see some of her relatives. Her son put her—and the rocking chair—in the back of the family wagon and took her to Crescent City. Confidently, he put her on board a ship sailing for San Francisco. With the help of total strangers, she took the train to Missouri and returned the same way.

Grandma Ferrier died in 1915.

Source: *Del Norte Historical Society Bulletin*, January 1986

### Sally Noble, New River Indian

Sally Noble was the last of the New River Tribe to speak her native tongue. In 1921, John Harrington, a linguist, came to make a record of the language. He stayed on the neighboring Dailey ranch.

Every day Harrington would go to Noble's house for what Sally Noble referred to as a lesson. She was widowed now and wanted to get something extra out of her deal with Harrington. She knew he brought candy to the Dailey children, so she would meet him on the trail and demand candy for herself before she would give him a lesson. When candy was not available, she made Harrington collect two gunny sacks of acorns before lesson time. He gladly followed her demands.

It took six weeks and hundreds of pages of information before the two were through.

Sally Noble not only had her supply of acorns for the winter but also a generous hourly fee paid by the United States government.

Source: *Traveling the Trinity Highway*, edited by Ben Bennion and Jerry Rohde

### Murder in Applegate

It was a Thursday afternoon in 1864 when Margaret Long was found murdered in her home on the Applegate River. Her death shocked the community even though murders were fairly common at the time.

Margaret was a widow attempting to manage her farm by herself, though she had German and Chinese workers working for her. At four o'clock when they finished their job, they returned to the house to find the door open and their employer on the floor in a pool of blood. Her head was nearly severed.

The murderer left many clues that would have identified him were the crime done in our times. He had stepped in blood and left a boot print. He had left bloody hand prints on several items around the room. Her gold watch was missing as was \$200 she was known to have received recently.

The newspapers termed the killing "cold blooded" and "fiendish". Even so they suggested that it was very unlikely the murderer would be found. Nevertheless, almost exactly five years after the murder, a warrant was issued in Humboldt County for the arrest of Hugh Burton, an outlaw. He was killed in making the arrest and in his possession was a gold watch and several pieces of jewelry with Margaret Long's initials on them. His Indian wife confirmed that he had admitted to killing a woman near Jacksonville. Only in some similar way were murders solved in the 1860s.

Source: *Jacksonville Sentinel*, February 27, 1864

IM

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

# ARTSCENE

From p. 29



## LITTLE VICTORIES

Mari Gayatri Stein

### KLAMATH FALLS

#### Theater

- ◆ The Linkville Players present *My Three Angels*, by Sam and Bella Spewack. A comedy telling the story of three convicts who become the good angels of a badly harassed household in French Guiana. Dec. 5-13th, 8 pm. 201 Main Street, Klamath Falls. Reserved tickets in advance at Shaw Stationery Co., 729 Main Street, or at the door. (541) 882-2586
- ◆ The Boarding House Inn presents *A Smothers Brothers Christmas* on Dec. 7, 12, 14 and *A Glimpse at Winter During the Christmas Season* on Dec. 19-23. (541) 883-8584

#### Music

- ◆ Ross Ragland Theater presents the The Trail Band performing *An Old Fashioned Christmas* on Dec 5th, and The Esquire Jazz Orchestra playing swing, jazz and show tunes on Dec. 13th. The Trail Band delighted its audience last season and are back this season with a selection of unusual and favorite holiday music from around the world. *The Oregonian* calls The Trail Band "Oregon's happiest musical accident, playing some of the sweetest-sounding traditional and old-time music you're likely to hear anywhere." The Esquire Jazz Orchestra is a 19-member band of musicians from Klamath Falls, Medford, Ashland and Lakeview, dedicated to keeping alive the timeless favorites from the golden age of the Big Bands. Both shows at 7:30 pm, \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884-5483 or visit the Theater box office.



### UMPQUA

#### Theater

- ◆ The Umpqua Community College Fine Arts Department presents *Inspecting Carol* on Dec 11-21st. Tired of the same old Christmas Carol? This play turns confusion into a very funny and bizarre Christmas classic. 7:30 and 3:00 pm, \$9. Centerstage Theatre at Umpqua Community College, 1140 College Road, Roseburg (541) 440-4691

#### Music

- ◆ The Roseburg Concert Chorale presents its 54th annual winter concert with Handel's *Messiah*, on Dec. 6-7th. 7:30 and 3 pm. \$12 family/\$8 individual/\$5 seniors. Jacoby Auditorium, Umpqua Community College, Roseburg (541) 496-0748

### NORTH STATE

#### Theater

- ◆ The College of The Siskiyous presents its winter painting show, *Water*, 100 paintings by

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

the Happy Camp College of the Siskiyous Painting Class, Dec. 6th-13th. at the Happy Camp Community Center. 64101 2nd Ave. Happy Camp (530) 493-5117

### OREGON & REDWOOD COAST

#### Exhibition

- ◆ Humboldt Arts Council presents *First Annual Small Works Exhibition* thru Dec. 13th. Designed to support arts programming at the Humboldt Arts Council. You choose which painting your ticket is enclosed to win. Morris Graves Museum of Art, 636 F St, Eureka (707) 442-0278

- ◆ Annual holiday performances of Handel's *Messiah* presented by the Oregon Coast Music Association and the Southwestern Oregon

Community College Department of Music. Two performances at the Southwestern Oregon Community College Performing Arts Center, Sat, Dec. 13th, 7:30pm and Sun., Dec. 14th, 2pm. \$6 Tickets at AYA Copy Center in North Bend, the Southwestern Campus Bookstore in Coos Bay, and Farr's True Value Hardware in Coos Bay and Coquille. Tickets also available at the door one hour prior to performance. (541)267-0938 or [ocma@cosnet.com](mailto:ocma@cosnet.com). **IN**

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# THEATER

Molly Tinsley

## Radical Message from Ireland

Where miraculous events are concerned, theatre productions rank right up there with Boeing 747s lifting off the ground, and communication over the Internet—higher, actually, considering that the magic of theatre has been around for millennia and eludes scientific analysis. A sum of its technical parts doesn't come close to explaining the impact of the whole. Still when I questioned Jim Giancarlo about *Parcel from America*, world premiering this holiday season at the Oregon Cabaret Theatre, I was hoping to demystify the complex labor that delivers a brand-new musical to the stage.

In the beginning there is the storyteller, an artist with the eye and ear to transform the endless stream of everyday occurrence into meaningful, moving narrative. At the age of 18, Tomaseen Foley left the village of Teampall an Ghleanntain in West Limerick, Ireland, for the larger world of London, Australia, and finally the United States. Realizing after a time that the larger world was killing him, he fled for his life to the Rogue Valley where one evening twelve years ago, friends urged him to sign up for an open mic at the Ashland library. The rest is history. The gentle man with the repertoire of quirky tales about his homeland is now a professional raconteur, whose acclaimed show *A Celtic Christmas* has toured nationwide.

Further urging persuaded Foley to adapt one of his stories, "Parcel from America," for the stage, and after some inconclusive developmental work with the Cleveland Playhouse, he bent his sights back to southern Oregon and approached Giancarlo with the first act and a sketchy second. Now, Giancarlo has little patience with the fuzzy sentimentality exuded by the typical holiday fare. In fact, he has created a number of rauous, irreverent neo-pantos for the OCT as a defense against the treacle. But he was charmed by the warmth and sweetness of

Foley's unfinished Celtic piece, the uniqueness of its language and setting. It seemed a "little window into an unknown world," and he couldn't resist climbing through.

That was in the summer of 2002. For both Foley and Giancarlo, the risks of the enterprise were soon diffused by a common vision, a shared determination to stay true to the original essence of the story. It happened that the four characters Giancarlo suggested cutting were the same four that the Cleveland Playhouse had pushed Foley into adding. The two also agreed to relocate the character of Liam offstage, a disembodied voice, in keeping with the hints of his supernatural identity. Joined by director Roger De Laurier, they entered a year-long process of paring and expanding to focus the dramatic structure of the script. Meanwhile, the music began to emerge as the product of a four-man, cross-country chain reaction: Giancarlo identified song opportunities to Foley, who elaborated the content to New York writer Matty Selman, who sang his solutions into a tape recorder for William Coulter in San Jose, who handled the musical notation and added the Irish accent. By the summer of 2003 OCT auditions had selected the perfect cast, headed by local favorites, John Stadelman and Tami Marston.

If the tidy flow-chart I'd hoped for was beginning to look like tangled wire, it exploded in one of those multi-phase fireworks at the first cast meeting and read-through last month, right before the deadline for this column, when Giancarlo remarked, "the script won't stop evolving until we open."

Set designer Troy Hemerling previewed his stone walls and soaring, rectilinear contours—old world and new—and announced that for the first time in OCT history, there would be bicycle access to the stage. Costume designer Kerri Robbins promised comfortable clothing and ordered the suspension of haircuts until further notice.

Foley stressed the primal power in rural Ireland of the supernatural—less a belief than a way of life. Actors offered needless apologies for the rustiness of their brogues. Then the reading began, and I was captivated by the poetry and spirit of Foley's characters, a community proud of "living in the shelter of their neighbors" and "skin to skin with the land."

In *Parcel from America*, a woman with barely anything loses even that, and a boy fails to "say nothing, and keep saying it." Yet many times over, poverty is transformed to plenty, until the conventional meaning of those words collapses. The world of Tomaseen Foley's play is light years beyond sentimentality. In fact, it's quite radical in its disdain for the assumptions that enforce the contemporary American dream. The people of Teampall boast little in the way of material resources, yet Time is their own, a fluid but supportive medium, as opposed to a current to fight from dawn to dusk. It fosters a vibrant connection to the inner creative life, the source of poetry and song, not to mention the sort of spontaneous dancing that erupts in the second act, to the shouts of *Round the house and mind the dresser*.

You could argue that the pay-it-forward plot of *Parcel from America* depends on the dollars the village receives from relatives in Massachusetts, who have sold their souls, in true American fashion, to the efficiency experts and their time clocks. Still, imagine the revolution to be achieved by taking the Teampall villagers as models, the quantum leap in personal freedom. "They did not want what they did not have": what a subversive notion! Widely espoused, it could bring the whole oppressive structure of consumer-capitalism tumbling down.

*Parcel from America* runs through December 31 at the Oregon Cabaret Theater. For those craving further acquaintance with the folk of West Limerick, Tomaseen Foley's A Celtic Christmas will grace the Craterian Ginger Rogers Theater stage in Medford on December 22 (see Artscene, page 28). ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

LI-YOUNG LEE

## The Hammock

When I lay my head in my mother's lap  
I think how day hides the stars,  
the way I lay hidden once, waiting  
inside my mother's singing to herself. And I remember  
how she carried me on her back  
between home and the kindergarten,  
once each morning and once each afternoon.

I don't know what my mother's thinking.

When my son lays his head in my lap, I wonder:  
Do his father's kisses keep his father's worries  
from becoming his? I think, *Dear God*, and remember  
there are stars we haven't heard from yet:  
They have so far to arrive. *Amen*,  
I think, and I feel almost comforted.

I've no idea what my child is thinking.

Between two unknowns, I live my life.  
Between my mother's hopes, older than I am  
by coming before me, and my child's wishes, older than I am  
by outliving me. And what's it like?  
Is it a door, and good-bye on either side?  
A window, and eternity on either side?  
Yes, and a little singing between two great rests.

In November Li-Young Lee read his poems and taught a poetry workshop in the Rogue Valley. His most recent book of poems is *Book of My Nights*. He is the author of two earlier books of poems, *Rose* and *The City in Which I Love You*, and a remembrance, *The Winged Seed*. He has received many literary awards, including *The American Book Award*, *The Lannan Foundation Literary Award*, and a *Guggenheim fellowship*. He lives in Chicago with his wife and two sons. Poem used by permission from *BOA Editions, Ltd.*, copyright 2001. The poem is from Li-Young Lee's collection, *Book of My Nights*, published by *BOA Editions*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:  
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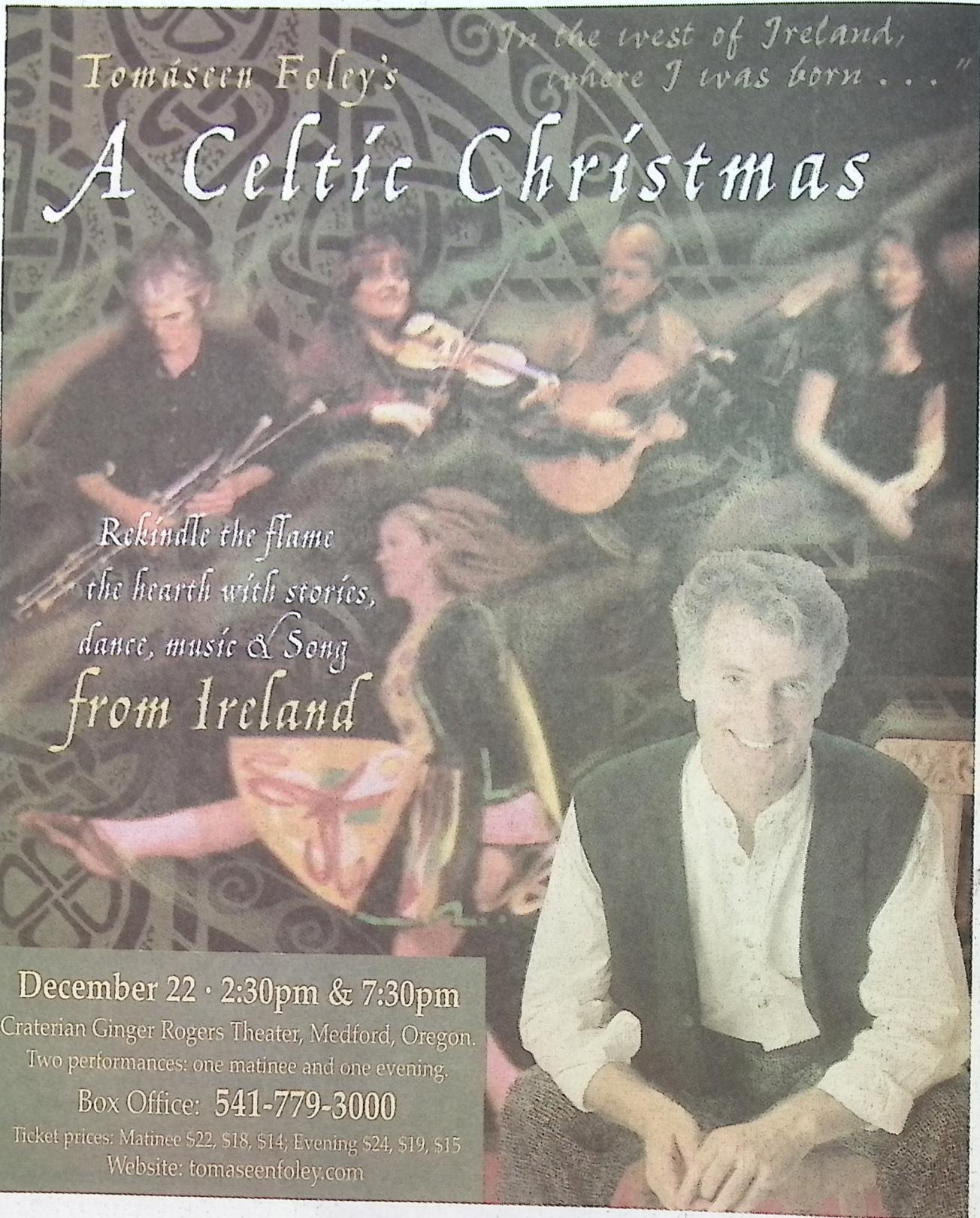
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